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DOCTOR · WHO

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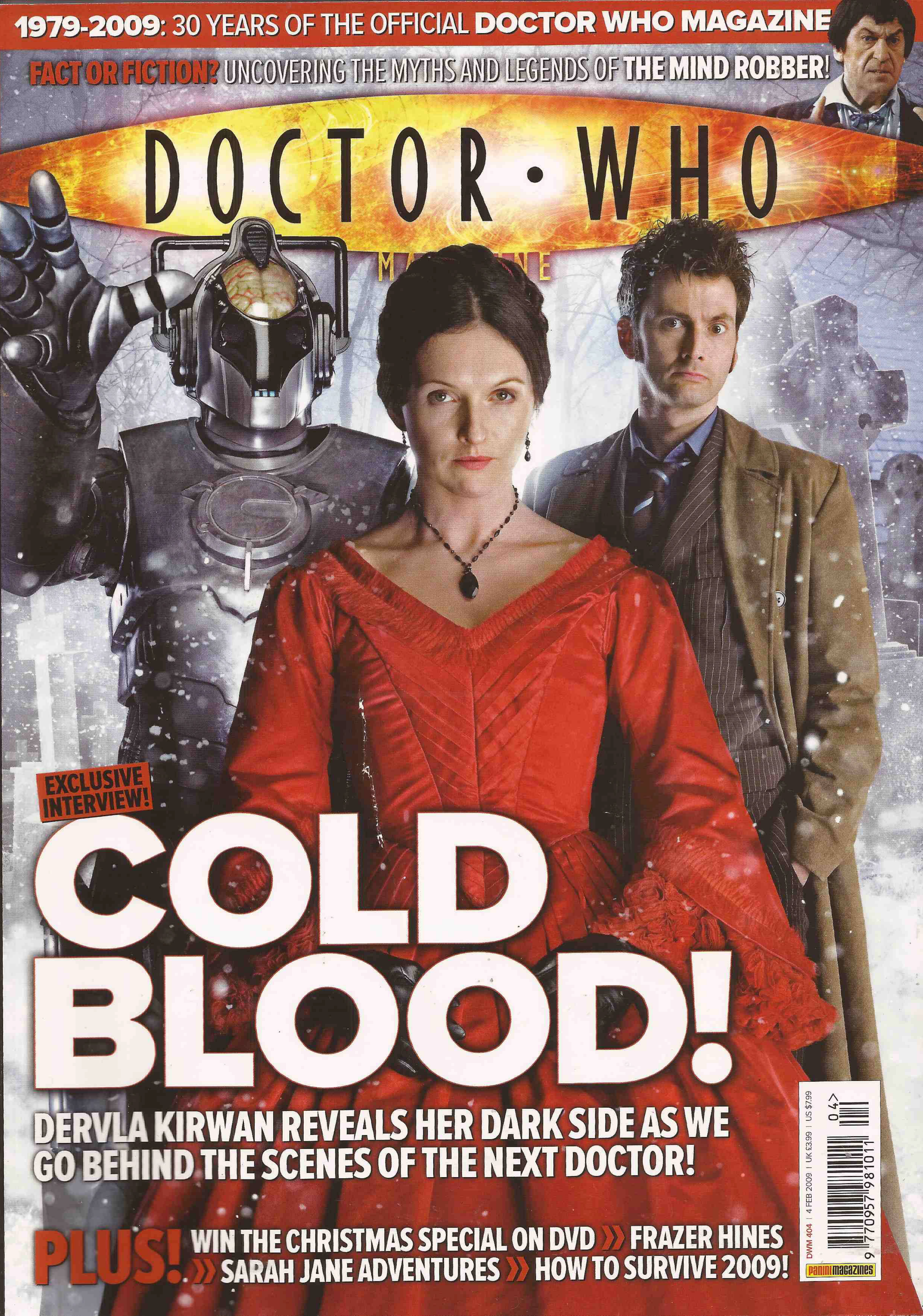

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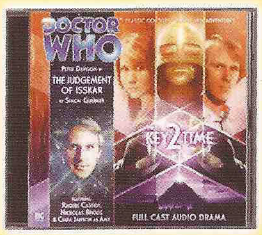

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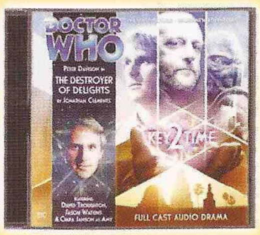

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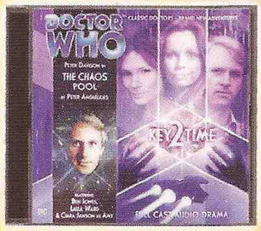

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PULL TO OPEN

"Even *talking* about future Doctors is getting kids used to the idea of a new incarnation."

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DOCTOR·WHO MAGAZINE

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THANKS TO John Ainsworth, Richard Atkinson, Matt Bannister, Kia Blue, Samantha Bond, Nick Briggs, Nicholas Courtney, Russell T Davies, Julie Gardner, Martin Geraghty, Andy Goddard, Scott Gray, Ian Grutchfield, Daniel Hall, Frazer Hines, Nicolette Kaponis, Edmund Kente, Dervla Kirwan, Moray Laing, Lesley Land, Paul Lang, Jamie Lenman, Jonathan Morris, David Morrissey, Nicholas Pegg, Justin Richards, David Richardson, Gareth Roberts, Edward Russell, Gary Russell, Elisabeth Sladen, Michael Stevens, David Tennant, Alex Thompson, Velile Tshabalala, Kate Walsh, Taylor Herring, BBC Worldwide and bbc.co.uk

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Letter from the Editor

Happy New Year! I hope you enjoyed *The Next Doctor*. As I'm writing this editorial on Tuesday 2 December, I'm still a little way off from seeing it myself... Sob!

Now, one question we get asked a lot, by readers old and new, is 'Can we have more stuff on the old *Doctor Who* stories in **DWM**?' Well, with no new series in 2009, I'm pleased to say that we'll be covering a lot more of *Doctor Who*'s past over the next year. But... I want *you* to do your bit too.

So if you're a new fan, and only discovered *Doctor Who* in the last few years, why not use 2009 as an opportunity to indulge yourself in the brilliant adventures from the show's past? There are loads to choose from already out on DVD – I'd heartily recommend *The Dalek Invasion of Earth*, *The Tomb of the Cybermen*, *Spearhead from Space*, *The Ark in Space*, *The Talons of Weng-Chiang*, *Earthshock*, *The Caves of Androzani*, *Revelation of the Daleks*, *Survival* and the TV Movie just for starters. And when you've sampled something from the first eight Doctors, there's the joys of *Genesis of the Daleks*, *Carnival of Monsters*, *Ghost Light*, *City of Death*, *Logopolis*, *The Claws of Axos*, *Vengeance on Varos*, and one of my all time favourites, *The Mind Robber* (which you can read about on page 48, with some rare photos we've never printed before!).

If you're a long-term fan, have seen everything before, and own all the stories in your collection already, why not dig out some of those adventures that you've never thought of as highly? I promise you, if you approach them with an open mind, you'll find more to enjoy in them than you ever thought possible. I recently watched *Colony in Space*, *The Power of Kroll*, *The Mark of the Rani* and *Battlefield* – all of which I enjoyed immensely, and it's given me a new appreciation of these sometimes badly-thought-of stories. And while we're about it, check out BBC Audio's CDs for all those 1960s tales that are missing from the BBC archives. While it's a shame that we can't rewatch these episodes, at least we can still hear such delights as *Marco Polo*, *The Myth Makers*, *The Daleks' Master Plan*, *The Web of Fear* and *Fury from the Deep*... some of the most brilliant *Doctor Who* stories ever made!

DOCTOR·WHO
COLD BLOOD!
DERVLA KIRWAN REVEALS HER DARK SIDE AS WE GO BEHIND THE SCENES OF THE NEXT DOCTOR!
PLUS!

So go on, do it. Whether you've been a fan for just one year, or for 45 years... treat yourself! The best *Doctor Who* has to offer is out there – waiting for you to discover it. (And besides, it'll be good practice for when we're asking you to give marks out of 10 for every *Doctor Who* TV story in a few issues time.)

Have a great 2009!

Tom

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PRODUCTION NOTES

Showrunner **Russell T Davies** writes exclusively for **DWM** – as *Doctor Who* heads back into production…

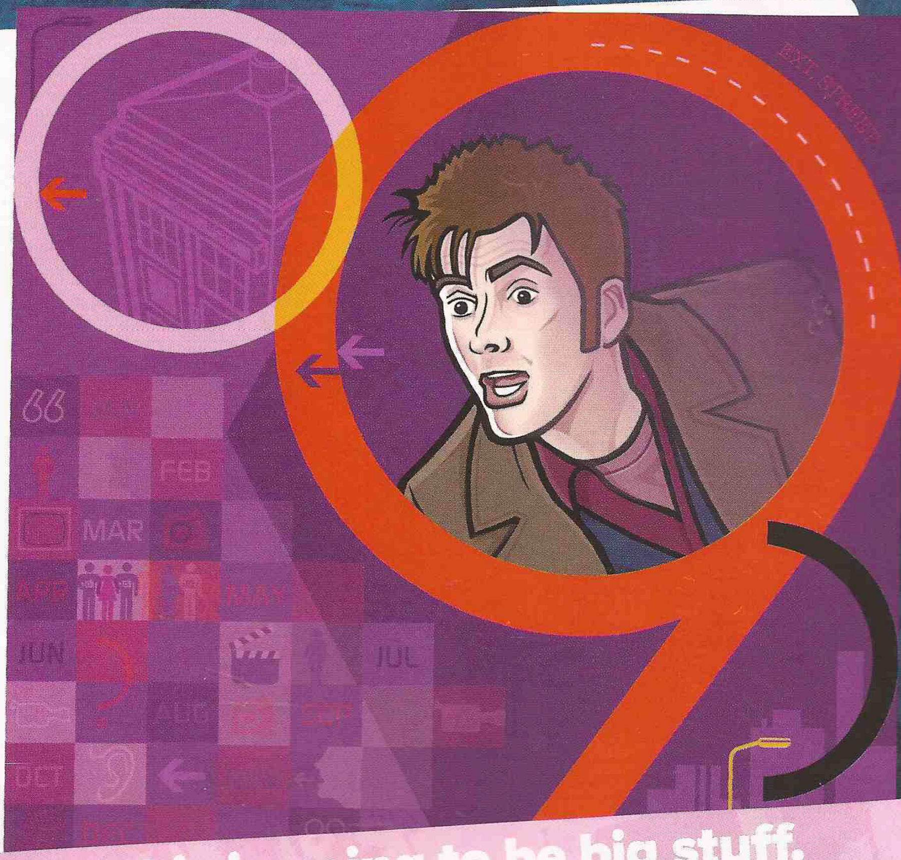


Illustration **BEN MORRIS**

HAPPY NEW YEAR! And it's going to be a funny old year, this one, for *Doctor Who* viewers and *Doctor Who* makers alike. For starters, there's going to be a lot less of the show. But that's all part of the plan! A bit of drought will do us good. And then, after the drought, the flood – just think of the glories of the full-length Series Five in 2010. Can't you just feel this hiatus working already?! By this time next year, with the Eleventh Doctor shining on the horizon, you'll be more frantic than those poor Londoners fleeing from the CyberKing's almighty foot.

Right now, *The Next Doctor* is being slotted into the archive, and production is well underway on 4.15. At the time of writing – which is actually Tuesday 2 December, since Christmas plays havoc with **DWM**'s delivery dates – the production team is on a recce, far, far away; Neill Gorton's just sent a photo of his brilliant clay sculpture for the new alien (its name is nine letters long, and begins with a T) and The Mill's computers have already started modelling two Very Important Things, while the script itself is just about locked and loaded (I said in issue 402's *Production Notes* that it contained alien pictograms. Nope, sorry, goodbye pictograms – we lost them on the final draft, when Gareth and I thought of something much better).

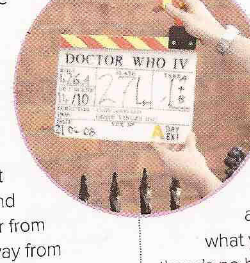
"Some of this is going to be big stuff. Genuine *Doctor Who* history is waiting at the forge to be hammered into shape!"

And then we start filming, on 19 January. And then it goes on, and on – but wait, cos then, as 2009 rolls on, the Series Five production team will thunder into action, and they'll start filming too, all blazing lights and wires and greenscreen chaos. In filming terms, it's a bonanza year, with almost 12 solid months on camera (is that for the first time since the 1960s?). But for you lot, there'll be comparatively little to see at first.

That's why I want to warn you. Oh yes. Because spoilers are going to take on a whole new dimension this year. The drought, I suspect, will create a terrible thirst. Day after day of filming will pile up, and secret after secret will spill out – they're bound to, cos we do so much of this filming in public. And the more we film, the more crowds gather, and more stuff gets reported online. Now that's fine, that's fun, okay… But as you've all seen by now, the online stuff jumps the species barrier, to become headline news, and then plot details spread beyond anyone's control. There's no point complaining – it's only natural, and it's a mark of our success (oh, the wailing and misery on that day when no one cares!).

But some of this is going to be big stuff. Really big stuff. Really, really, *really* big. Like, massive. Genuine *Doctor Who* history is waiting at the forge to be hammered into shape. The Tenth Doctor is going to die, somehow. The new man will emerge. And there's a new companion waiting in the wings, surely Steven? (I don't know!) So in some ways, you'll be greeting the new fella before that Tennant bloke has even gone. Like I said, strange times.

I'm very aware of this, when writing scripts. A voice lurks at the back of my head, knowing that a scene labelled EXT. STREET is bound to be watched by onlookers, and then reported elsewhere. Sometimes, we get lucky – famously, Kylie filmed in the middle of Cardiff, and no-one noticed; when shooting the pre-titles to *The Sound of Drums*, David had to stand in the street and say out loud, "The Master is Prime Minister of Great Britain!" but somehow, no one heard. Phew! And way back in July, I received a letter from someone who'd travelled all the way from Ipswich to Gloucester to watch *The Next Doctor* being filmed, and had overheard David Morrissey saying at the end, in the snow – in scene 108, to be precise – "I find myself a widower." Which had more or less blown any is-he-or-isn't-he Time Lord intrigue! Again though, we were lucky; no doubt those words were discussed in dark internet corners, but they don't seem to have gained much currency in public before transmission, so the secret of Jackson Lake holds, just about.



But sometimes, knowing this, I'll sit at the keyboard, and look at a powerful plot-twist exterior scene, and think: that's asking for trouble. It's a spoiler waiting to happen. I should move it indoors. But d'you know what? I never do. Never have, never will. If a scene's in a street, it's there for a reason, and if you start to let your script bow and buckle in fear of a potential crowd, then… well, that isn't good writing. You'd end up with some awkward, clumsy hybrid, in which people have very important discussions only in cupboards.

So that's your warning! The scripts won't be compromised; the scenes will be there to be spoilt, many months in advance of transmission. I can think of one scene already, to be shot in, ooh, April or so, in a very public place, that'll provoke a whirlwind of gossip. God knows what you can do! But as I've said before, there's no better way to watch *Doctor Who* than seeing it all shiny and brand new on your television set, so if I were you – and when it comes to Series Five, I *am* you, I'm that hapless onlooker! – then try to stay away from spoiler sites, and learn to flinch and screw your eyes up when you see a tabloid headline. For the whole year! I promise you, your experience will be so much better for it.

And if you're *really* determined to seek out spoilers, anywhere, anyhow, then okay, okay, I give in. I can play that game. The name of one new enemy in the Specials is written on this page somewhere. Happy hunting!

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

EASTER SPECIAL!

Get ready for Planet of the Dead!

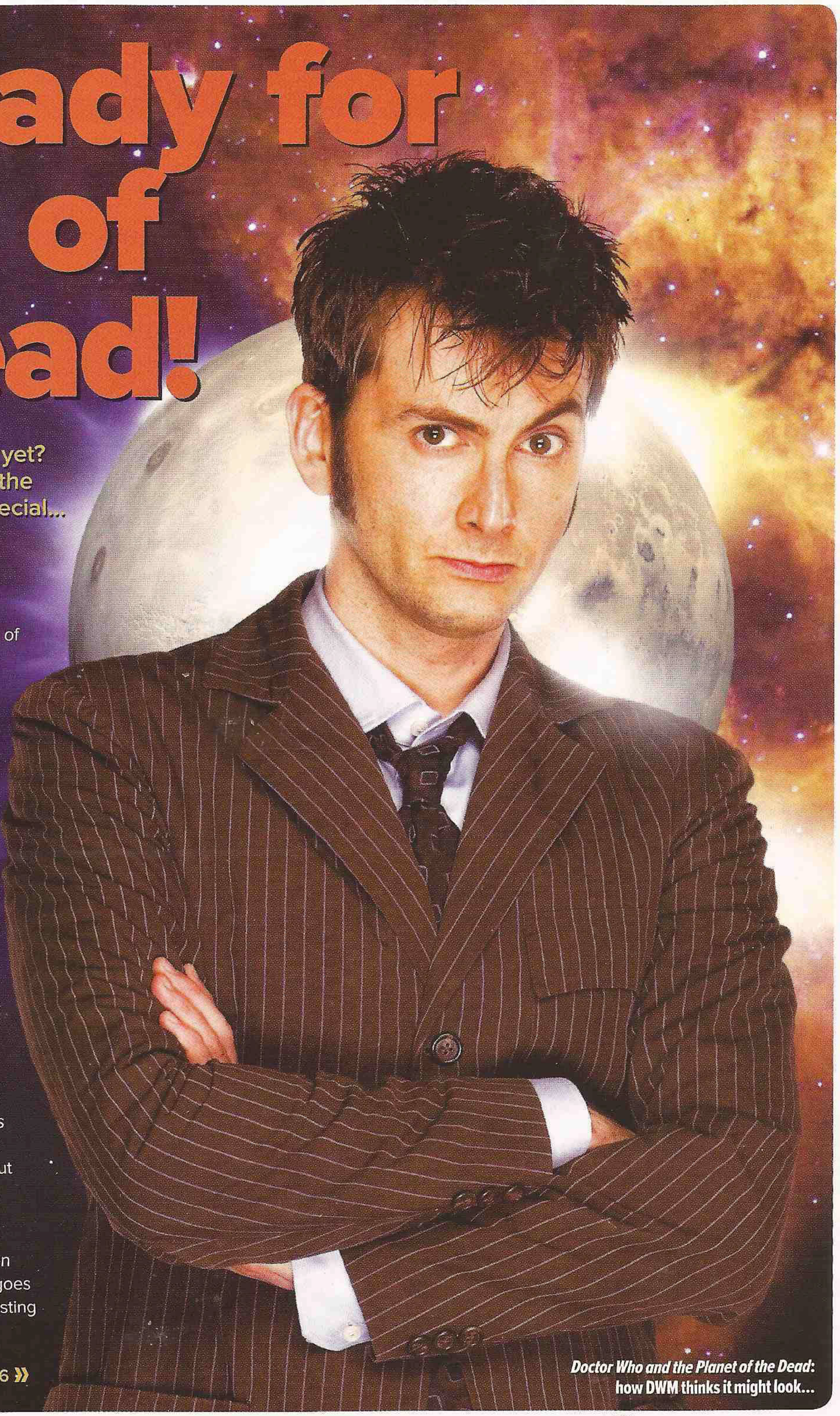
Have you all recovered from Christmas yet? There's no time to pause for breath, as the *Doctor Who* team starts on the next Special...

Filming on the next *Doctor Who* Special, due for transmission at Easter 2009, is due to start imminently, both on the streets of Cardiff and, according to executive producer Russell T Davies, "elsewhere!"

The title of the story, which has the production reference code 4.15, was revealed to be *Planet of the Dead* in the closing credits of *The Next Doctor* on Christmas Day. The episode is co-written by Russell and Gareth Roberts (writer of both *The Shakespeare Code* and *The Unicorn and the Wasp*). Returning to direct his seventh *Doctor Who* episode is James Strong, whose last work on the series was the Adipose-filled 2008 season opener, *Partners in Crime*. Making her début as producer is former *Doctor Who* production manager, Tracie Simpson, who will also produce the Specials 4.17 and 4.18 later this year. Prosthetics expert Neill Gorton and the CGI effects wizards at The Mill will once again be involved creating some brand new creatures for the Doctor to encounter.

Russell T Davies tells **DWM**, "Just to confirm, filming is due to start on Monday 19 January. It's worth noting that we're all referring to this openly as the Easter Special, but no actual transmission date has been fixed, and as ever, anything could happen! It's safe to say it'll be shown in the next few months, but beyond that, we can't promise anything just yet. Some wonderful cast names have been lined up but it's too soon to confirm them before **DWM** goes to print. But we certainly hope to have more news on casting next issue! And the identity of the mysterious Christina should be revealed..."

MORE ON THE 2009 *DOCTOR WHO* SPECIALS p6 »



Doctor Who and the Planet of the Dead: how **DWM** thinks it might look...

ALSO INSIDE!

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DIRECTOR ANNOUNCED! GRAEME HARPER RETURNS

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MASQUE COMES TO AUDIO! LATEST TALKING BOOKS NEWS

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DOCTOR'S DESCENDENTS! AN EARTHLY CHILD ON AUDIO

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

Harper confirmed as director for Special 4.16

The Guvnor himself – Graeme Harper – is back to direct one of this year's *Doctor Who* Specials.

Further details have been revealed to **DWM** about the second of 2009's *Doctor Who* Specials, which has the production code 4.16. The director for this episode will be the ever-popular Graeme Harper, whose last credit on the series was on the **DWM** poll-topping *The Stolen Earth/Journey's End*. Graeme, who last issue won the **DWM** *Season Survey* award for Best Director 2008, first worked on *Doctor Who* as a floor assistant way back in 1966 for Patrick Troughton's début adventure, *The Power of the Daleks*. In the 1980s, he directed the highly-regarded *The Caves of Androzani* and *Revelation of the Daleks*, while more recently he has taken charge of a number of Tenth Doctor adventures, including 2006's *Rise of the Cybermen/The Age of Steel* and *Army of Ghosts/Doomsday*, 2007's *42* and *Utopia*, and last year's *Planet of the Ood*, *The Unicorn and the Wasp* and *Turn Left*.

4.16 will be overseen by current *SJA* producer Nikki Smith, who makes her début as a *Doctor Who* producer with this episode. Nikki tells us, "Who else could we choose, but the winner of the **DWM** poll for Best Director? We actually booked Graeme months ago, before he fled to Budapest to direct *Robin Hood*, and we're all looking forward to his return. Having worked with Graeme on *The Sarah Jane Adventures*, and having watched his wonderful episodes of *Doctor Who*, I know filming is going to be as exhilarating as ever. He's been one of the backbones of production here in Cardiff, and we've all missed him while he's been away. And it's a wonderful script, which I know will play to Graeme's many strengths. We can't wait to get started!"

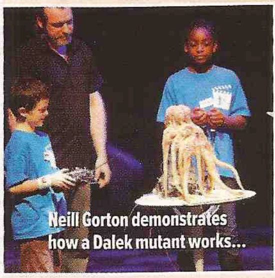
Looking even further ahead to the final two 2009 Specials, Russell T Davies tells us, "The director for Episodes 4.17 and 4.18 – David Tennant's very last story – has been lined up, but we'll reveal that next issue..."

Would you credit it?

The credits at the end of *Doctor Who* episodes continue to evolve! Russell T Davies tells **DWM**, "You might have noticed with the transmission of *The Next Doctor* that we're still adapting our end credits, to allow for BBC One's new format. It's proved impossible to include everyone's name without the credits running like a rollercoaster, and so, with the permission of all departments, the BBC One credits from now on will be shortened, to fit the 30-second format. But fear not! The full list of credits will then be made available on the BBC website, after transmission. And the DVD release of each episode from now on should contain the full credits, with the end titles running at a longer 44 seconds. So everyone's happy! Hopefully. All that, plus the brand new BBC Wales logo at the end!" *[Which is pictured below! – Ed]*

BBC cymru wales

BAFTA goes Inside the World of Doctor Who!


Neill Gorton demonstrates how a Dalek mutant works...

... while Ben Foster composes some themes on the piano...

... an army of monsters invades the Barbican stage...

... and Kirsten O'Brien gets some writing tips from Russell T Davies.

As part of the London Children's Film Festival, the Barbican in London held a BAFTA event, 'Inside the World of *Doctor Who*', on 29 November. The 90-minute, sell-out presentation, aimed at children, was hosted by CBBC's Kirsten O'Brien, with Russell T Davies, Neill Gorton, Ben Foster and Danny Hargreaves among the guests, and featuring many excerpts and props, as well as on-stage demonstrations.

Russell T Davies tells **DWM**, "We all had a remarkable day at the Barbican – we keep saying how *Doctor Who* attracts a whole new generation of fans, with so many children watching, but this was a rare chance to actually meet them *en masse*! The event came as a request from Richard Deverell, Controller of BBC Children's, and we were glad to help. And my thanks to the Branding team and Barbican staff, who worked hard to make the event a success. It was all a bit seat-of-the-pants, since we couldn't even get on to the stage to rehearse until 7am that morning! But Kirsten O'Brien is used to that, and she was simply magnificent, leading us safely through the whole thing. And it was all worth it, simply to see the kids' faces when the Cybermen, Ood and Scarecrow arrived on stage. A great day out, for all of us."

For the next six months you can watch the event at *www.bafta.org*.

The Daleks visit Scotland!

A new *Doctor Who* exhibition is set to open at Kelvingrove Art Gallery and Museum in Glasgow next year, where a whole galaxy of monsters and props will be on display. The exhibition opens on 28 March 2009 and will remain until 4 January 2010. Promoting the exhibition, a Dalek and a Hath descended on Kelvingrove on Monday 17 November, to the delight of unsuspecting visitors.

Tickets are available from the SECC website, *www.SECxtra.com*. Adult tickets cost £7.50 and children and concessions are priced at £4.50. Service fees will also apply. Family tickets will cost £18 plus the service charge.

Bailie Liz Cameron, the Chair of Culture and Sport Glasgow said: "To bring the *Doctor Who* exhibition here is such a coup. I know it will bring even more people to Kelvingrove to enjoy it."

Audio News

Two more talking books titles have been confirmed by BBC Audio. March will see the release of *Doctor Who and the Cybermen* by Gerry Davis, first published by Target in 1975 and based on the 1966 Second Doctor TV adventure, *The Moonbase*. April will bring *Doctor Who and the Masque of Mandragora* by Philip Hinchcliffe, first published in 1977 and based on the 1976 Fourth Doctor TV story by Louis Marks. More BBC Audiobooks news on page 44.

The DVD Files

A new *Doctor Who* DVD and magazine series, *The Doctor Who Files*, is launched on 14 January by GE Fabbri. Each issue will come with a DVD featuring two episodes and a 24-page magazine. The first issue covers the 2005 episodes *Rose* and *The End of the World*.

Subsequent issues will then follow the series through in broadcast order, up to *The Next Doctor*. The collection is available fortnightly at £6.99 per issue from all good newsagents.

– For further info see *www.dwfiles.co.uk*

DUBSTEP AGAINST KETAMINE

Jake McGann (second right) takes on the role of Susan's son – the Doctor's great-grandson!

EXCLUSIVE!

» The Doctor's Great Grandson!

Forty-five years after she left *Doctor Who*, Carole Ann Ford is returning to the role of the Susan Foreman in *An Earthly Child*. This special hour-long audio play from Big Finish Productions finds the Eighth Doctor (Paul McGann) visiting the planet Earth in the 22nd century to check the progress of the granddaughter he left behind. Things have moved on since he was last there: Susan has become a key player in rebuilding the remnants of a world devestated by a Dalek invasion, and she has a son from her marriage to David. And Alex Campbell, the Doctor's great-grandson, is played by Jake McGann – the son of Paul...

"From its inception right through to the recording day, this production felt very special indeed," says executive producer Nicholas Briggs. "Marc Platt has written an emotionally-charged and dramatic script, which delivers everything fans could wish to see in such a momentous reunion between the Doctor and Susan. And Paul McGann was just thrilled to be working on this episode – he absolutely embraced the exploration of *Doctor Who*'s own mythology, and Jake was just perfect in the role of Alex. It was also lovely to work with Carole again – the scenes between the Doctor and Susan will, I have no doubt, bring a tear or two to the eyes of listeners."

The cast includes Leslie Ash (*Men Behaving Badly*) as Marion Fleming and Ian Hallard as Duncan. *An Earthly Child* will be given away free in December 2009 to subscribers of Big Finish's monthly *Doctor Who* range.

Meanwhile, studio work has now taken place on *Enemy of the Daleks*, a tale for the Seventh Doctor, Ace and Hex which will be released in May 2009. Written by David Bishop, this outer space epic features Kate Ashfield (*Shaun of the Dead*) as Lieutenant Beth Stokes, Bindya Solanki (*EastEnders*) as Sergeant Tahira Khan, and Eiji Kasuhara (*Tenko*) as Professor Shimura.

More audio news on page 42.

» Now watch Doctor Who on the move!

Every episode of twenty-first-century *Doctor Who* from *Rose* in 2005 to *Journey's End* in 2008 is now available from the iTunes Store in the UK (log on to *www.apple.com/uk/itunes*).

The initiative from BBC Worldwide saw episodes become available from December, and buyers are now able to download and keep a single digital episode or the full series.

Doctor Who joins a range of BBC Worldwide content already available on iTunes, including *Spooks*, and recent comedy *Gavin and Stacey* and the latest series of *Top Gear*.

Simon Danker, Director of Digital Media at BBC Worldwide, said "*Doctor Who* is one of the most popular and enduring brands on British TV and the series has now introduced the Time Lord to a whole new audience. Now, *Doctor Who* fans young and old can revisit their favourite episodes any time and anywhere."

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» Torchwood Series Three

Work is nearing completion on *Torchwood: Children of Earth*, the latest series of the successful spin-off from *Doctor Who*, and more details have been revealed about the threat that Captain Jack's team will be facing. Speaking to *Torchwood Magazine*, producer Peter Bennett said, "The alien involved in the series is called the 456 [*pronounced 'four-five-six' – Ed*], but exactly what that means or what shape it takes... Let's just say you might be surprised!"

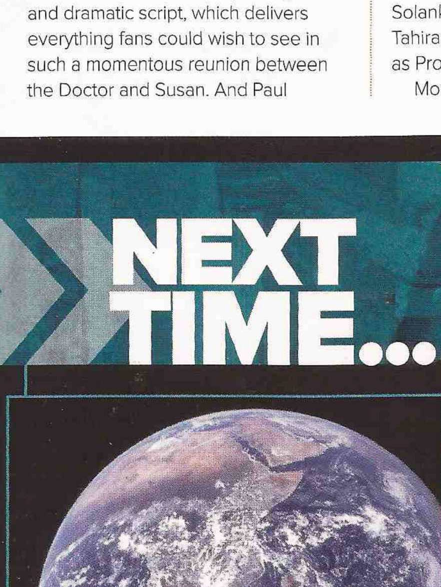
The guest cast for *Children of Earth* includes Nicholas Briggs as Mr Frobisher, Nicholas Farrell as Brian Green, Katy Wix as Rhiannon, Rhodri Lewis as Johnny, Ian Gelder as Mr Dekker, Charles Abomeli as Colonel Oduya and Hilary Maclean as Anna.

The five-part series is set to be broadcast on BBC One over the course of one week in the spring.

» New DWAs

This month, readers of *Doctor Who Adventures*, the weekly magazine for younger fans, can look forward to a free sticker pack, a Fact File on the Void and a look at creepy crawlies in *Doctor Who* in issue 97 (out now); a close look at the Cyberman in issue 98, with free Cyber figures and loads of Cyber info; and a close look at the Daleks in issue 99, with free Dalek figures and Dalek info. The mag is available at supermarkets and newsagents price £2.10.

» NEXT TIME...



IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE...)

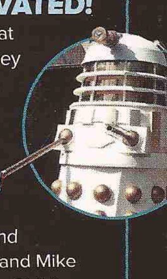
Do you remember the Zygon gambit with the Loch Ness Monster? Or the Yetis in the Underground? **DWM** investigates the planet Earth of the *Doctor Who* universe, and discovers how different it is from our own world – and just *why* everyone seems to suffer from selective memory loss!

LEADING THE TROOPS!

DWM catches up with Susie Liggat – the first woman to be a *Doctor Who* producer since Verity Lambert – and finds out about her three years on the programme...

ANTIMATTER MATTERS!

The Fact of Fiction takes an in-depth look at the 1975 story *Planet of Evil* as the Doctor and Sarah Jane Smith encounter a world of antimatter...



OMEGA DEVICE ACTIVATED!

Five, six, seven, eight, it's a Doctor at the gate! Join *The Time Team* as they travel back to a London junkyard in November 1963 for *Remembrance of the Daleks*...

DAY OF THE LOKHUS!

Can the Doctor, Majenta and Max prevent the reign of the Lokhus? Find out in Part Three of Daniel McDaid and Mike Collins' comic strip *The Stockbridge Child*!

AND NOT TO MENTION...

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» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

January

THURSDAY 8

Talking Book *Doctor Who and the Abominable Snowmen* [Second Doctor, Jamie and Zoe. Read by David Troughton] BBC Audio £17.99

MONDAY 26

DVD *E-Space* box set: *Full Circle, State of Decay* and *Warriors' Gate* [Fourth Doctor, Romana, K9 and Adric] 2|entertain £34.99

THURSDAY 29

Books *The Darksmith Legacy 1: The Dust of Ages* by Justin Richards, *The Darksmith Legacy 2: The Graves of Mordane* by Colin Brake [Tenth Doctor] Penguin £4.99 each

ALSO THIS MONTH

Audio Drama CD *Key 2 Time: The Judgement of Isskar* [Fifth Doctor] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Key 2 Time: The Prisoner's Dilemma* [Ace] Big Finish £8.99

Audio Drama CD *The Companion Chronicles: Transit of Venus* [Ian Chesterton] Big Finish £8.99

February

THURSDAY 5

DWM 405 Panini £3.99

ALSO THIS MONTH

DVD *The Rescue/The Romans* box set [First Doctor, Ian, Barbara and Vicki] 2|entertain £29.99

Talking Book *Doctor Who – The Mind of Evil* [Third Doctor and Jo. Read by Richard Franklin] BBC Audio £17.99

Book *The Darksmith Legacy 3: The Colour of Darkness* by Richard Dungworth [Tenth Doctor] Penguin £4.99

Audio Drama CD *Key 2 Time: The Destroyer of Delights* [Fifth Doctor] Big Finish £14.99

Audio Reading CD *The Nemonite Invasion* [Tenth Doctor and Donna, read by Catherine Tate] BBC Audio £9.99

Mags *Doctor Who Adventures* [every Thursday] BBC Magazines £2.10 each

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

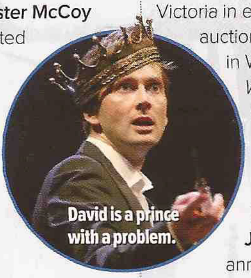
RTD RECEIVES OBE!

It'll be *Sir* Russell next! ©Rex

Russell T Davies accepted his OBE from Prince Charles at Buckingham Palace on 28 November telling BBC News, "Writers are the lifeblood of a lot of stuff that gets made, so I was really honoured to accept it on behalf of everyone slaving away at keyboards." His first post-*Doctor Who* project is BBC Wales drama *The Fabulous Baker Boys* acting as creative consultant working alongside **Helen Raynor** who is scripting some episodes of the series about a small town in the Welsh valleys facing factory closure.

TENNANT'S TROUBLES

Sadly it was a case of 'not to be' when it came to the press night of *Hamlet* at the London's Novello Theatre on 9 December, when **David Tennant** had to withdraw from the production suffering from a prolapsed disc in his back, undergoing surgery two days later. Tennant issued the following statement: "It is hugely disappointing for me to have to miss these performances. My back problem has progressed to the point where it is currently impossible for me to carry on without surgery. I want to get back on stage as quickly as possible and I am very grateful to Ed [Bennett, understudy] who has courageously got to grips with the role but in a much shorter time. It's a fantastic achievement." David, who was *Time Out's* cover star (27 November – 3 December), made a second Christmas Day television appearance in More 4 documentary *To Be or Not to Be... in Shakespeare*, part of the Sir Ian McKellan season, which also included *King Lear* featuring **Sylvester McCoy** as the Fool. David presented the Editor's award to the RSC for Shakespeare's eight History Plays at the Roundhouse at the *Evening Standard* Theatre Awards held at the Royal Opera House on 24 November.



David is a prince with a problem.

ITV NEW SEASON

2009 finds many *Doctor Who* and *Torchwood* favourites on ITV including **Freema Agyeman** as prosecutor Alesha Phillips in *Law & Order: UK* produced by **Richard Stokes** and written by **Chris Chibnall**; **Paul McGann** as millionaire property dealer Richard Reeves in road accident drama *Collision* opposite **Dean Lennox Kelly**, **Claire Rushbrook** and **Phil Davis**; **Peter Davison** as John Ingrams in revenge drama *Unforgiven*; **Burn Gorman** in *Wuthering Heights* as Cathy's brother Hindley alongside **Kevin McNally** (Burn is Bill Sykes in *Oliver!* at London's Drury Lane Theatre Royal); **Penelope Wilton** as Carrie-Louise Serrocold in *Marple: They Do It With Mirrors* (the new series also includes **Georgia Moffett**, **Richard Briers**, **David Haig** and **Alexei Sayle**); Valeyard **Michael Jayston** (late of *Emmerdale*) as Albert in World War II film *Albert's Memorial* opposite **David Warner**; **David Morrissey** as his next doctor, Doctor Jan Falkowski, in stalker drama *U Be Dead*; **Mark Gatiss** as Leonard Boynton in *Poirot: Appointment With Death* with **Christina Cole**; both **John Barrowman** and **Peter Davison** appear in sketch show *Al Murray's Multiple Personality Disorder*.

TATE GALLERY

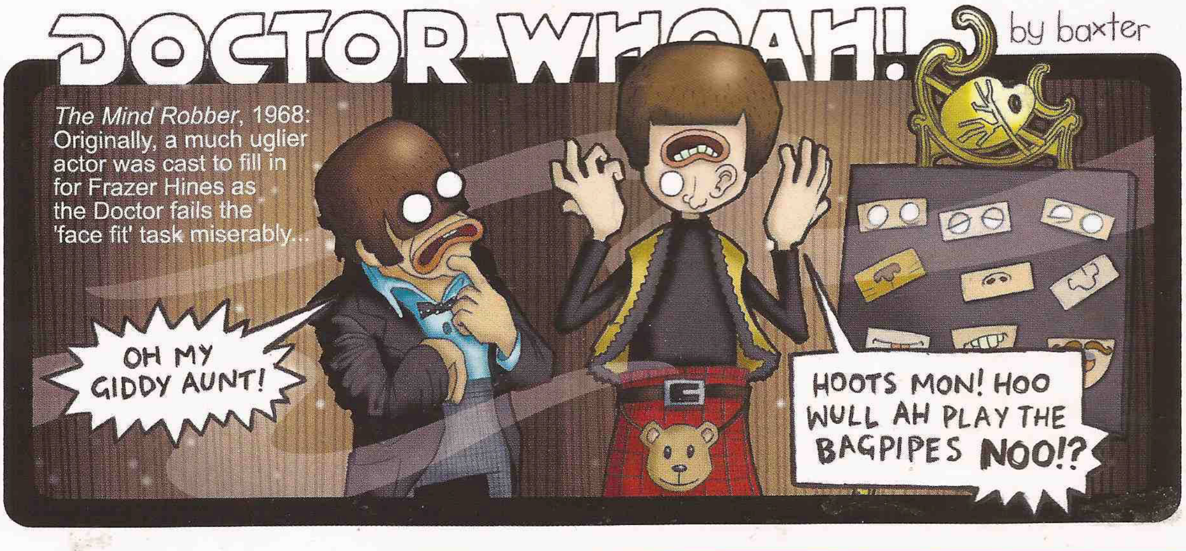
Catherine Tate provided paintings for cancer charity Willow Foundation which were displayed at the SW1 Gallery in Victoria in early December prior to auction. She gave a Bible reading in Westminster Abbey at the *Woman's Own* Children of Courage Awards 2008 on 10 December (also there was Lynda with a Y, **Jo Joyner**).

JOHN ON TOUR

John Barrowman has announced a *Music Music Music* tour from 11 May to 1 June with dates in Sheffield, Nottingham, Glasgow, Newcastle, Oxford, Birmingham, Liverpool, Ipswich, Blackburn, Cardiff, Portsmouth, Manchester, Harrogate, Bournemouth, Brighton, Plymouth and culminating at London's Royal Albert Hall.

CRIBBINS' MILESTONE

Ahead of his 80th birthday on 29 December, **Bernard Cribbins** was a reader of Radio 4's *80 Not Out* on 12 December. Bernard is the voice of Gramps with **Mark Benton** as Pyla the Dog in *The Mudds* for CBeebies Radio on BBC Radio 7. DWM


DOCTOR WHOAH!
by baxter
The Mind Robber, 1968: Originally, a much uglier actor was cast to fill in for Frazer Hines as the Doctor fails the 'face fit' task miserably...
OH MY GIDDY AUNT!
HOOTS MON! HOO WULL AH PLAY THE BAGPIPES NOO!?

DVD PREVIEW

A trilogy of stories for the Fourth Doctor is released this month on DVD. **David Darlington** finds out more...

A contemplative Doctor and Romana in *State of Decay*.

DISCS INFO

FEATURING The Fourth Doctor (Tom Baker), Romana (Lalla Ward), Adric (Matthew Waterhouse) and K9 (John Leeson)
WRITTEN BY Andrew Smith, Terrance Dicks, Steve Gallagher

FIRST BROADCAST
25 October 1980 – 24 January 1981

EXTRA FEATURES ON ALL DISCS
- Trails, Continuities and *Radio Times* pdfs
- Photo Galleries and Production Notes
- Isolated Scores and Coming Soon

Full Circle

THE STORY The TARDIS slips into the universe of E-Space. Landing on the planet Alzarius, the Doctor discovers that the planet holds a strange secret...

EXTRA FEATURES
- Commentary with writer Andrew Smith, script editor Christopher H Bidmead and actor Matthew Waterhouse
- *All Aboard the Starliner: The Making of Full Circle*
- *E-Space: Fact Or Fiction?*
- *Multi-Coloured Swap Shop* interview with Matthew Waterhouse

State of Decay

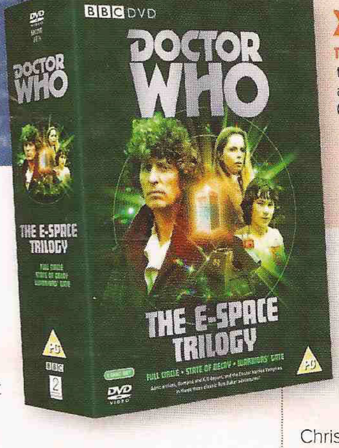
THE STORY To his horror, the Doctor finds out that one of the few inhabited planets in E-Space shelters an ancient enemy of the Time Lords – the last of the Great Vampires!

EXTRA FEATURES
- Commentary with writer Terrance Dicks, script editor Christopher H Bidmead and actor Matthew Waterhouse
- *The Vampire Lovers: The Making of State of Decay*
- *Leaves of Blood:* Vampires in literature
- *The Blood Show* featurette
- *The Frayling Reading*
- Film Trims of model effects

Warriors' Gate

THE STORY The TARDIS arrives at the boundary between E-Space and the home universe. But the Gateway is protected...

EXTRA FEATURES
- Commentary with director Paul Joyce, script editor Christopher H Bidmead, visual effects designer Mat Irvine, and actors John Leeson and Lalla Ward
- *The Dreaming: The Making of Warriors' Gate*
- *The Boy with the Golden Star:* Adric Featurette
- *Lalla's Wardrobe* – A Frockumentary
- Extended and deleted scenes
- Easter Egg



The E-Space Trilogy

DVD 2entertain | **CERT** PG | **PRICE** £34.99 | **OUT** 26 January 2009

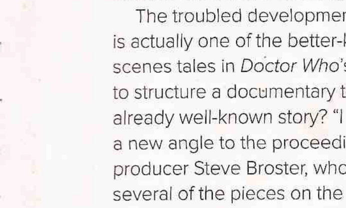
The more one hears about the production of *Doctor Who* in 1980, the more one is amazed that, from what was more-or-less a standing start, they actually got anything on screen at all – and the adventures presented in this latest box set exemplify this best of all. A first-time script by an untested teenage writer? A script by a veteran that had languished unwanted in a drawer for three years? And a late-replacement script, handed to a difficult newcomer director, far too ambitious for *Doctor Who*'s budget and schedule? It's no wonder that the documentary-makers have had a field day with this set.

The troubled development of *State of Decay* is actually one of the better-known behind-the-scenes tales in *Doctor Who*'s history. Is it harder to structure a documentary that has to recount an already well-known story? "I always try to bring a new angle to the proceedings," says featurette producer Steve Broster, who has contributed to several of the pieces on the set. "Sometimes with content, sometimes with a style of presentation. It's rare that at least *something* new doesn't get discovered. I approach every project with the thought that this DVD may well be picked up by someone who's never even watched pre-2005 *Doctor Who* before. So each 'making of' has got to be accessible to new fans as well as the die-hards. One just hopes that the fact that these documentaries are an audio-visual record of the production will bring any well-established facts to life for the knowledgeable viewer. It's all very well reading it on the page – but, hey, that's Andrew Smith himself telling you how it happened!"

Ah, yes: Andrew Smith, who wrote *Full Circle* in 1980, and then – so far as *Doctor Who* fans are concerned, anyway – vanished into the ether for three decades. "Unearthing him was down to BBC Commercial Rights. Most people who have worked on BBC programmes are traceable through Commercial Rights, because they have to get their royalty payments! And what a great guy he turned out to be. He's quite a high-ranking police officer now, but his affection for – and pride in – his *Doctor Who* involvement is still very evident. I know it was one of the highlights of his life, and his recollections of the experience reflect that – I could have made a programme just out of his interview! I'm also quite pleased with the 'gothic horror' approach I've used on *State of Decay*, and I think the little section on design with Christine Ruscoe in the *State of Decay* piece gives a real insight into the production."

And the production of *Warriors' Gate* is a tale that's been waiting to be told properly for a very long time. "[Producer] Andrew Beech and I wanted to produce as balanced a view of the process as possible," says John Kelly, who was heavily involved in the documentary's production. "There were two contentious areas – the authorship of the story, and the events of the actual recording sessions. The director, Paul Joyce, gave an excellent interview, but we needed to even things out with other perspectives. Fortunately, Reeltime Pictures had recorded a good interview with writer Steve Gallagher. Christopher H Bidmead, the script editor, had a fairly neutral viewpoint in interview, and the production file held interesting paperwork which effectively carried the BBC's side of the story. I hope people will come away from of the documentary understanding each individual's aims and the reasons for their actions. Paul Joyce was very forthright and honest in his interview, and I, personally, had a lot of sympathy for him, after getting to understand his perspective a little better. He seemed to be about 20 years ahead of his time..." DWM

> **"Smith is now a high-ranking police officer – but he still has pride in his *Doctor Who* work!"**



Full Circle.

State of Decay.

THE VAMPIRE LOVERS
The Making of 'State of Decay'

Warriors' Gate.

Paul Joyce
Director

The Key to Time must be located – meaning the Doctor is set for an amazing journey! **David Darlington** investigates...

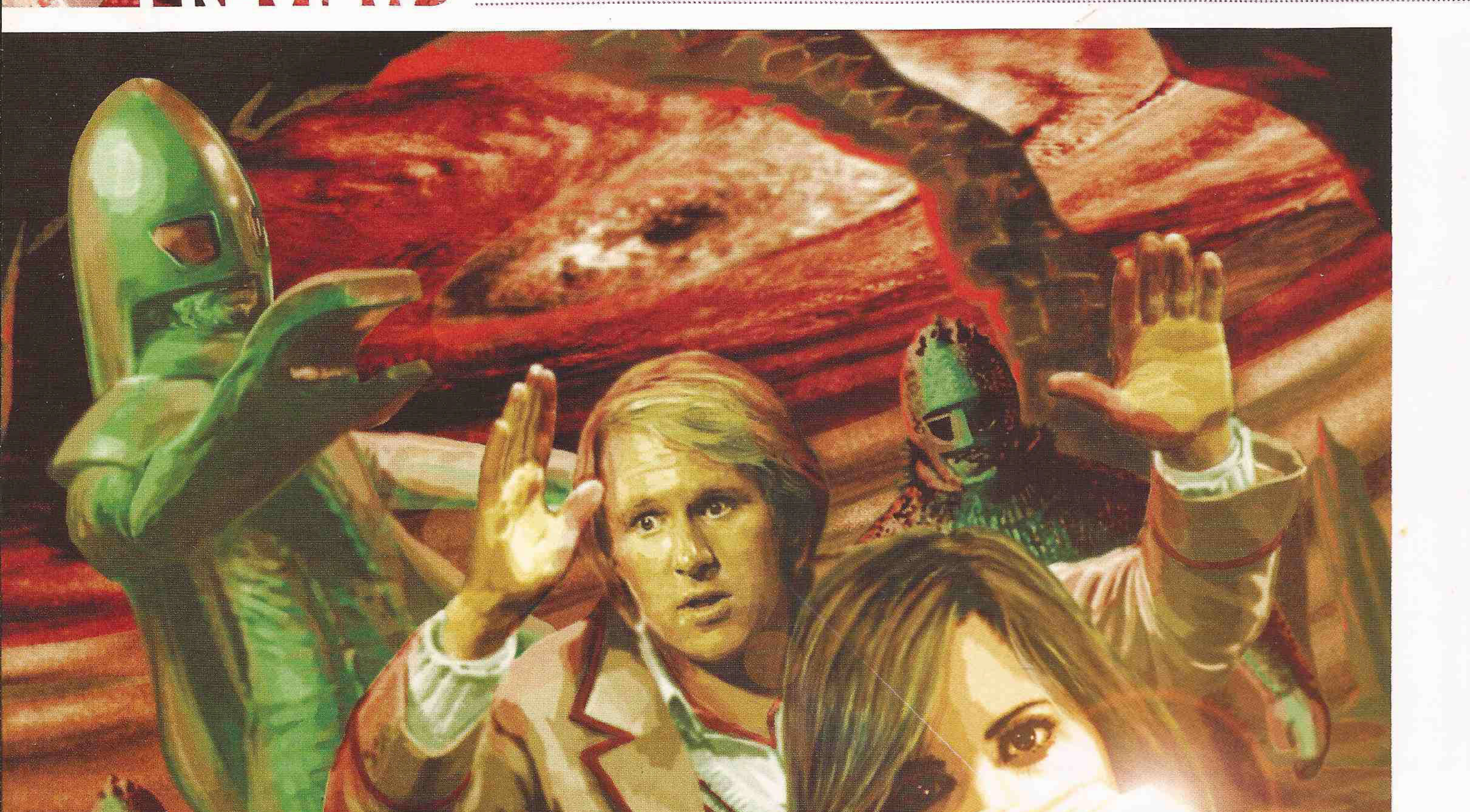


Illustration **BRIAN WILLIAMSON**

» The Judgement of Isskar

WRITTEN BY Simon Guerrier | **STARRING** Peter Davison, Ciara Janson, Laura Doddington, Nicholas Briggs, Andrew Jones, Raquel Cassidy, Jeremy James, Heather Wright | **AUDIO DRAMA** Big Finish
PRICE £14.99 | **OUT** Jan 2009 | **AVAILABLE** www.bigfinish.com

DOCTOR WHO
CLASSIC DOCTORS NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON IN
THE JUDGEMENT OF ISSKAR
BY SIMON GUERRIER
THE KEY 2 TIME
FEATURING RAQUEL CASSIDY, NICHOLAS BRIGGS WITH CIARA JANSON AS AMY
BIG FINISH
FULL CAST AUDIO DRAMA

We Doctor Who fans love a good milestone, don't we? Any excuse for an anniversary booze-up. And, in this spirit, the first of Big Finish's mini-seasons of audio adventures marks another notable date. "It's 30 years since the original Key to Time series on television," points out executive producer Jason Haigh-Ellery, "which is worth celebrating!" See what I mean? Any excuse... "And," he hastily continues, "it also offered a good opportunity for David Richardson and me to work together and give the main audio production team of Nick Briggs, Barnaby Edwards and Alan Barnes a bit of a chance to catch up with themselves. In deciding to produce three stories together, we needed some kind of linking theme so that all 12 episodes could form a set – and thoughts of the Key to Time came out of that. It's a bit 'fanboy', obviously, but it seemed like a fun idea to look at doing a Key to Time story in a very different way..."

And thus the *Key 2 Time* – do you see what they did there? – was born. "We were keen," producer David Richardson continues, "that we couldn't just replay the original Key to Time season – that had a very fixed format which we didn't want to go over again. But the events of this audio season do come as a direct consequence of that original season." Intriguing idea. Fear not, then, if you have concerns about re-treading old ground – if you know the original TV episodes back to front, or if you've never seen any of them at all, this new series presents something brand new.

"We toyed with the idea of doing six hour-long stories, one for each segment of the Key," points out Haigh-Ellery, "and releasing those as two-story sets. But that 'six-part' story had been done in the original TV stories, and by setting up the theme slightly differently – as we have – it gives us a race for the last few segments. It also made sense for us to use Peter Davison's Doctor here, as he's the next Doctor in line from the

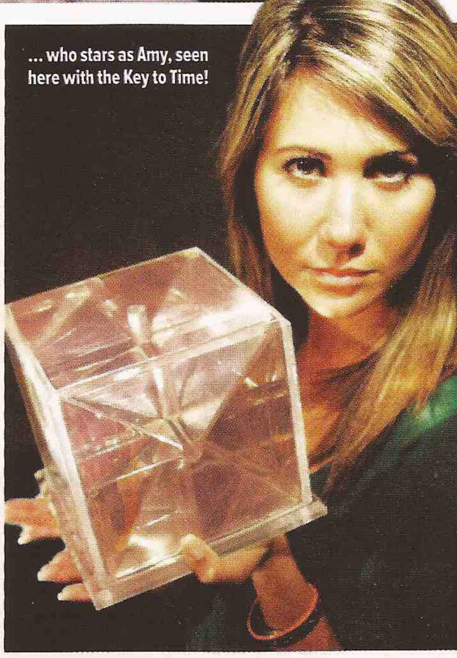
IN A NUTSHELL...

"THIS UNIVERSE CAN BE A BIT DANGEROUS AND UNPREDICTABLE. You're quite naïve, aren't you?"

On a planet where Time stands still, the Doctor meets a woman who is just a few minutes old. She is a Tracer, sent into our Universe by her makers to locate the six segments of the Key to Time. This being without a name wants the Doctor to be her assistant, but she doesn't tell him the whole truth. Their first destination is Mars...

THE JUDGEMENT OF ISSKAR is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. and to download. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: mailorderenquiries@bigfinish.com

Peter Davison and Jez Fielder, flank *Hollyoaks*' Ciara Janson...



... who stars as Amy, seen here with the Key to Time!

Fourth, who starred in the original, and anything that happens as a consequence of that original season should come along not much later..."

"A big issue with revisiting the Key to Time," Richardson muses, "is that it was vital that we found a way of approaching the concept differently. I threw in the idea that the Key was actually malfunctioning – the segments had to be collected because they had become dangerous. The writers ran with this, and what we now have is an epic tale told against the ticking clock, as the whole universe begins to unravel. And *The Judgement of Isskar* is also an Ice Warrior story!"

Ah yes, the green giants from the red planet, Mars – one of the few big popular monsters not to have been resurrected in the revived TV show. "I was keen to have a story who showed the Ice Warriors at the height of their Martian empire. On the TV series we've always seen them 'after the fact', but I was keen to see them living on Mars and at the height of their power. So we gave that idea to Simon Guerrier!"

"It's an epic tale told against a ticking clock, as the whole universe begins to unravel!"

"I volunteered to write the first one in the run," writer Guerrier admits, "because it's easier to set things up and then let other writers worry about how to resolve it! When we were discussing this idea initially, I had just watched a lot of the old *Flash Gordon* serials, and I suggested that if we had lots of different segments of the Key to Time to cram in, and if we want to suggest that the entire universe is at stake, that the story needs to be a big, widescreen sci-fi epic. I heard someone once describe *Star Wars* as 'and then' science-fiction – 'this happens and then this happens and then this happens'. And *The Judgement of Isskar* is rather like that – charging around space and time a bit."

This mini-season has also seen the creation of another new companion character for the audio adventures, in the form of Amy. "Amy is an artificial girl!" reveals Ciara Janson, who portrays her. "She's not really human... kind of a robot but not a robot! She adapts to her environment. The Doctor kind of just finds her as a blank canvas and she starts to pick up on the Doctor's phrasing, and that of other people."

"The original idea was that Amy would be a sort of Pinocchio character," Simon Guerrier continues, "who would become more human as the series went on. My reservation about that was that it would have meant I basically just had a robot in of my story, which would have been quite difficult to write – a bit clichéd and clunky – but what we've come up with is that she picks up on the speech patterns of others. Good fun to do. Although a bit tricky to keep up with in rewrites."

DWM's visit to the recording came at the end of an enjoyably tiring week for everyone concerned. "We actually recorded the whole season in reverse," Richardson points out. "That's not to say everyone spoke backwards, of course, but that over the course of a week we began with the final adventure, *The Destroyer of Delights* and the second story, *The Chaos Pool*, and ended with *The Judgement of Isskar*. It seemed to be fairer on Ciara that way, because in the opening scenes of Isskar Amy is otherworldly and, for want of a better word, 'blank'. Recording this way allowed her to discover the character of Amy first and then lose it. It was, however, very odd to be recording the final moments of *The Chaos Pool* before we'd laid down a single second of the first story!" DWM

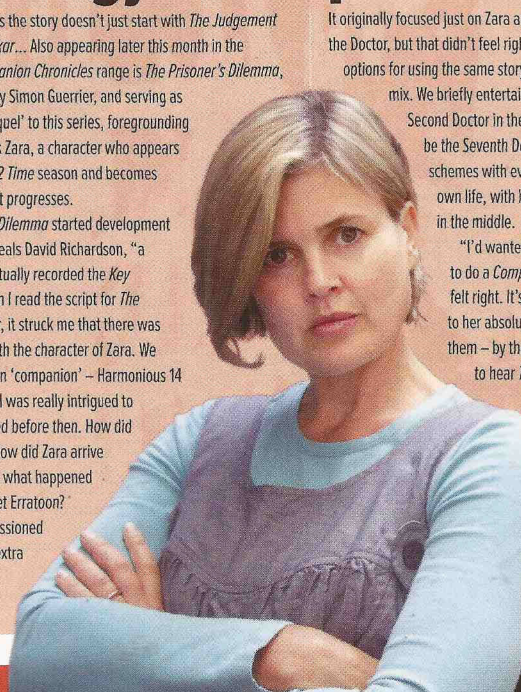
» A Trilogy in four parts...?

Perhaps the story doesn't just start with *The Judgement of Isskar*... Also appearing later this month in the *Companion Chronicles* range is *The Prisoner's Dilemma*, also by Simon Guerrier, and serving as something of a 'prequel' to this series, foregrounding Laura Donnington as Zara, a character who appears throughout the *Key 2 Time* season and becomes more prominent as it progresses.

"*The Prisoner's Dilemma* started development in March 2008," reveals David Richardson, "a month before we actually recorded the *Key 2 Time* season. When I read the script for *The Judgement of Isskar*, it struck me that there was more story to tell with the character of Zara. We meet her, and chosen 'companion' – Harmonious 14 Zinc – in *Isskar*, but I was really intrigued to know what happened before then. How did they get together? How did Zara arrive in this universe? And what happened to them on the planet Erratoon?

"And so I commissioned Simon to write this extra tale to be released alongside *Isskar*. It originally focused just on Zara and Zinc, and didn't even feature the Doctor, but that didn't feel right, so we looked at all sorts of options for using the same story but bringing in a Doctor/companion mix. We briefly entertained the idea of having the Second Doctor in there, but then it hit me – it should be the Seventh Doctor, playing one of his grand schemes with events that took place earlier in his own life, with his poor companion Ace caught up in the middle.

"I'd wanted to ask Sophie Aldred [who plays Ace] to do a *Companion Chronicle* anyway, and this felt right. It's a wonderful story for Ace, pushed to her absolute limits – possibly even beyond them – by the meddling Doctor. You don't have to hear *The Prisoner's Dilemma* to enjoy the *Key 2 Time* season, of course – the trilogy works perfectly well on its own – but what the *Companion Chronicle* does give you is much more backstory about Zara and some wonderful foreshadowing for the season finale *The Chaos Pool*..."



Winter Wonderland

The turkey's all finished, the last of the decorations have come down, and Christmas has once again been saved, thanks to the remarkable events of *The Next Doctor*. But how did that amazing adventure come to be? David Bailey was there as history was being made...

When we arrive at the production base for *The Next Doctor*, the sun is setting over the quiet tourist-trap town of Monmouth. The cast and crew are only here for one night, and there's a lot to get through. As it will be a while before anything *really* exciting starts happening, we wander up Monmouth's high street to take in the sights. A crowd of people is gathering by a steel-mesh fence outside the eighteenth-century Shire Hall in Agincourt Square. Thankfully, the scene isn't quite as chaotically reminiscent of that famous French battlefield, but it's not far off: excited kids and equally excited parents mill about, and punters at The Punch House, the local next door, are hanging out of the window. (Whether this is curiosity or a clever workaround of the smoking ban, it's hard to tell.) Everyone's eyes are glued to the crew, who are dressing the location for its starring role.

The town centre, quaintly historical as it is anyway, is being dragged back into the nineteenth century. There are wooden barrels and carts, huge sheets of netting, and cleverly hung rags, hiding pipes and switches and other artefacts of post-Victorian Britain. Braziers flicker with cozy-looking fires, while 'snow' is artfully sprayed across the ground and the tops of arches and doorways. As we slide through the crowds, we overhear some excited conversation.

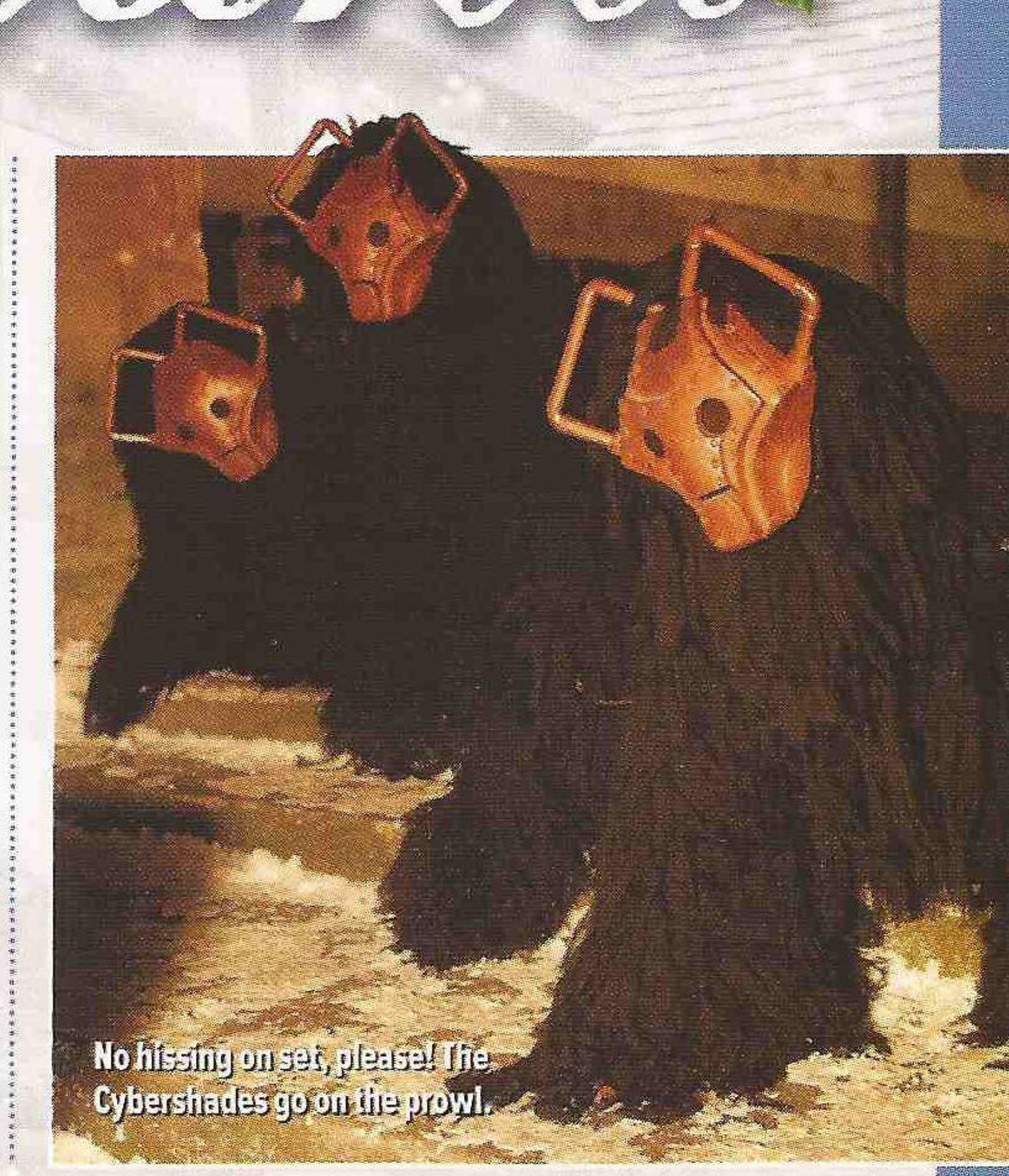
"Do you think Donna is going to be here?" one mum asks her son.

It's late April, and we're only a few episodes in to Series Four's broadcast, so we're not sure what the onlookers will make of the lack of Donna tonight. We suspect the sight of Cybermen – not to mention two Doctors, a companion and a fiendish villainess – might make up for it. It's all go in Monmouth tonight, but this group of a few dozen onlookers is small beans compared to the throngs that had gathered a few days earlier, when the filming was based in Gloucester.

"We've had quite a shock," producer Susie Liggat admits. "It's been quite interesting and quite a learning curve for us. In Cardiff, we don't get many crowds – and please God it stays that way, because it can be a) disruptive, b) expensive, and c) unsafe. Basically, we were really shocked when we got to Gloucester – genuinely shocked about the interest. People kept coming and it rose every day, so on the third day we must have had about a thousand people.

"It was very difficult. We had to pay for extra police to come in, and cordons; it added quite a lot of money to our budget. Plus, there's a safety issue with having a thousand people behind barriers – who obviously are there because they genuinely love the show, and want to see it, and want to see David, and that's brilliant. But hands up, we were a bit unprepared for it."

But for all that, tonight's crowd are a very well-behaved bunch, watching in silence as the first scene is rehearsed, a column of scruffy workhouse children being led through a sinister pair of black gates, kept in line by some hissing Cybershades. The Cybershades are asked not to vocalise their hisses and growls on the actual take (those noises being added in post-production), and the crew goes for a take.



No hissing on set, please! The Cybershades go on the prowl.

> "In **Monmouth** we've been **sleeping** through the **whole day** and **getting up** at night to **film**! I feel like a **vampire**!"

Everything goes smoothly until it's time to film some face-on shots of the two Cybershades themselves. The shadow of one creature is obscuring the other. The lighting is rearranged, but still it's not perfect. Susie rushes from her seat by the monitors.

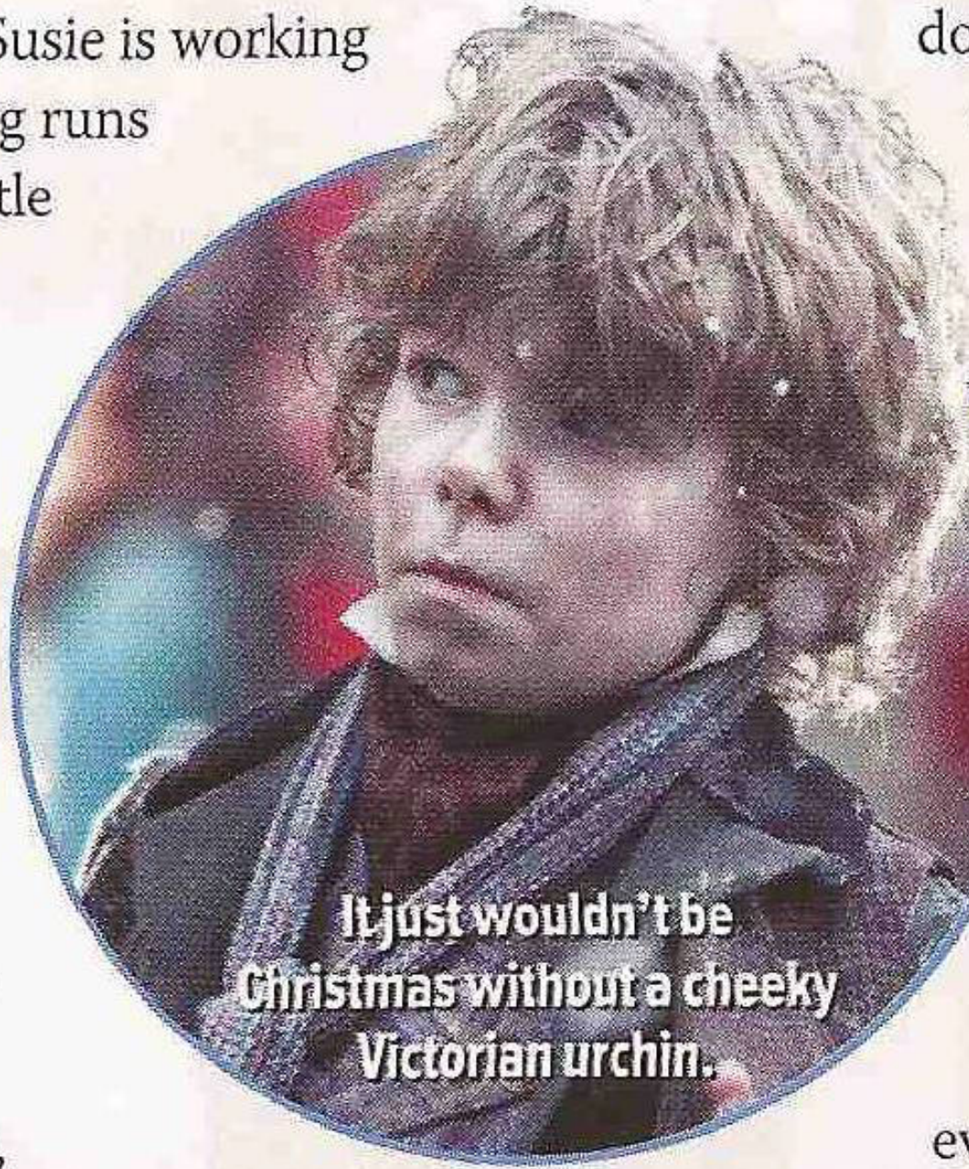
"We don't want to see the gauze on their eyes," she says. "Their eyes need to be as black as possible."

It's becoming clear that Susie is working hard to make sure everything runs as smoothly as possible. A little earlier, she halted filming because a car on a street next to the Shire Hall was in shot, and she had run off herself to obscure it with a few well-placed props.

"There are two principals of my job here," she explains in a much-needed breather between takes. "The main one is the '*Doctor Who* awareness', an awareness of certain *Doctor Who* punctuation, creatures, how we show them, how they look and how they're portrayed, whether things are on and off and where and how..." She takes a deep breath. "The other is the storytelling, keeping an eye on the coverage and performances and so on. A thing that we'd had before with the prosthetic creatures is that if you light them in a certain way, they look soft and see-through. And we want the Cybershades – like the Cybermen – to feel completely dead, with black eyes, and you have to light them in a way so you can't see anything behind their eyes. You can't change that in post-production, either, so you have to stop. It's kind of weird, it's one of those things where you think, 'Why are we stopping to deal with this tiny thing?' But actually, in *Doctor Who* terms, it's a really big thing."

Isn't it unusual for a producer to be so hands-on during filming? Shouldn't Susie be back at the production base, drinking cocoa?

"It is unusual," she confirms. "It depends on the circumstances. Tonight is a particularly full-on night for us. We've been on night shoots all week, everybody is very tired, and if you're the captain of your men, you have to be standing there proving that you're doing the stuff too, and geeing them on. We have really important scenes to film – both for coverage and for storytelling. And we're only in the location for one day, we have a huge scene to do, a lot to cover, so it's one of those days where you have to pile in and go, 'Forget that! Do that!', and fire from the hip, really."



It just wouldn't be Christmas without a cheeky Victorian urchin.

It becomes clear that the pace of tonight's filming is much more frantic than normal. It's Day 16 of a 23-day shoot, and although everything's on schedule, there's a lot to do in this one night in Monmouth.

Part of this sense of urgency comes from the presence of the workhouse kids, played by a horde of grubby-faced, bedraggled-looking child actors. (And they only look more authentic when they've come back from make-up. Boom boom!) The law of the land demands that you can't have young actors working through the night, so it's important that the team gets all the footage of the urchins as soon as possible. Not one of them is showing signs of tiredness – though we suspect the huge bowls of sweets in the green room could have a lot to do with that. "The night shoots ▶

It may be Christmas, but the Doctor is always on call, and ready to attend any emergency...

The Cyberleader. Wish he'd hide his brains away, the big show off.

have been rather tiring," admits Hannah Jean Evans, a young starlet from the Mark Jermin Stage School, "but, I mean, they're fun. We have our friends around us, so we're fine. And we can sleep all day!"

Velile Tshabalala, who plays Rosita, companion to the next Doctor, is the first of the adult actors on set. To keep warm, we stamp our feet in unison – it's not a cold night, but the fake snow is playing tricks on us! – as we watch the children cower under the Cybermen's icy gaze. "These night shoots have played havoc with me," she laughs. "Obviously, we did our normal days, and we finished around seven, eight o'clock. And then we moved to Gloucestershire, and we've come to Monmouth tonight – and I feel like a vampire! You know, sleeping throughout the whole day and then getting up at night. It's really strange, but after a while you get used to it, after the first couple of days.

> "There's **always** been something rather **corpse-like** about the **Cybermen.** In some ways, they are **literally** the **walking dead!**"

"You just, basically, have to be quite disciplined and make sure you get your sleep in the day. But we're quite naughty. We finish filming around five o'clock in the morning, and the bar's still open in the hotel. We do have a drink-up, and then we go to bed. But it's OK, you do get used to it. But sod's law, I'll get used to this and then we'll be back on days! Yeah, I'm going to have to see how that turns out..."

Closing time at The Punch Bowl approaches. The window-hangers are getting rowdier, but a few stern shushes from the security guards soon shut them up. The braziers are burning fiercely now, casting fluttering shadows everywhere, and a quick peek at the monitors confirms that, as good as the set-dressing looks in the flesh, it looks even better on screen. The BBC is renowned for its 'period' dramas, but there's something about the Victorian set-dressing dusted with a whiter-than-the-real-thing snow that makes it feel like *The Next Doctor* has got Christmas nailed.

"In a way, the story of the two Doctors is so strong, that the location needed to be something of a classic setting," agrees Russell T Davies, executive producer and writer of the episode. "It's pure *Doctor Who*! You don't need to question it, you can just focus on the main plot. And of course, it goes without saying that it's something the Art Department can excel at, right down to the chickens and the chestnuts. Just look at the Reverend Fairchild's Christmas tree – instead of baubles, it's got slices of orange dangling from the branches, something the Victorians genuinely did! I love that detail. And Louise Page had a ball, designing David Morrissey's costume – she got a to create a new Doctor from scratch! Yes, the frock coat is back!

The Next Doctor offers a hand.

"As a matter of fact," he adds, "at the start of 2008, I did check with BBC Drama that they didn't have any other similar dramas going out this Christmas, just in case we overlapped. Christmas Specials can get very Victorian or Edwardian, and I didn't want us to echo any other show going out on the same day! Christmas 2009, for example, has got two episodes of *Cranford* being transmitted, so we're staying well away from bonnets next time. But they assured me that *Little Dorrit* would have finished by the time we're transmitted, so it was all systems go!"

And the Victoriana didn't just make for a perfect setting for the Special. The grimy cogs and hissing steam of the era's machinery also bled into the Cybertechnology on show around the court of the CyberKing. It's all very steampunk...

"It's very *Doctor Who*," Russell counters. "We tend to be a bit grimy, wherever we go, cos I think that's one of the show's unique qualities. When there are plenty of other shows with sci-fi gloss, why copy them? That's why you're more likely to find a battered old spaceship in *Doctor Who*, rather than the *Enterprise*. Add to that all the Jules Verne and HG Wells trappings of the central character, and it begins to feel like *Doctor Who* invented steampunk. The Cybermen then slide beautifully into that design – they're not sleek, sophisticated droids, and never were. There's always been something lumbering and corpse-like about them – in some ways, they are literally the walking dead. So, those joints and valves and the clunking walk fit very well into 1851."

But it's not all grime and grit and stomping corpses. This is Christmas, after all. And Christmas means snow!

"The brief from Russell was that he wanted a 'chocolate box' Christmas story," explains Danny Hargreaves, the special effects supervisor. "So, we've worked really hard to keep the snow coming."

But that hasn't been easy, not with the typically unpredictable British weather conspiring against him. All evening, it's been threatening to rain. Luckily, it hasn't made good on that threat. Well, not yet, anyway...

"We have two types of snow," Danny explains. "One is paper, more coarse, which you'll see being dressed on the window ledges at the moment – it's basically recycled paper that's been bleached white. But what you see on the roof there is a powdered form, which is basically just paper powder. We spray that on the roofs, but to get rid of it, you just wash it away..."

See the problem? "Exactly," he laughs. "Today, it's spitting at the moment, and fingers crossed... Well, we'll just have to keep reapplying it, basically. We've been fighting the elements for the last week or so."

Two Doctors and a fob watch. Nothing but trouble, fob watches...

We leave the set for a while, to return to the production base to meet Dervla Kirwan [*see our interview on page 20 – Ed*], and when we return, the caterers have set up a table with some very welcome midnight snacks. David Tennant arrives on set to lots of excited shouts from the patient crowd. He and Velile quickly rehearse their next scene before he grabs some grub and heads out to shake hands and sign autographs.

When he returns, and before filming starts again, we squirrel ourselves in a quiet corner – far from the eager ears of the fans outside – and ask him the Big Question about this year's Christmas Special.

"I think it's great," he beams. "Because when the regular articles come around in the papers – as they do with morbid predictabilty – listing who's going to be taking over from me, then David Morrissey tends to be one of the four or five names that get listed. So, I think there's a nice gag already there. You're sort of playing with the expectations of who he might be. I think casting David... you know, he's the sort of actor you would hope to get. I would like to think that we'd fool at least some of the people."

And if you were fooled by our preview coverage last issue, we're sorry. We didn't set out to lie to you, and we only had your best interests at heart in keeping you all spoiler-free! But *The Next Doctor* was tricky to write about before broadcast, and we didn't want to risk blowing the gaff before Christmas Day. What was it that made Russell want to pull that kind of twist?

"Well, I didn't really see it as a twist," he says. "It's simply a good story! A twist would be David Morrissey revealing in the last few seconds that he's the Valeyard or something. I just thought it was a big, powerful concept, and a different way to explore who the Doctor is, and what his heroism means, when transplanted into an ordinary man. Plus, there's the notion of the mental fugue, which I've always wanted to write about, cos it fascinates me."

The concept of this new Doc on the block found a fan in Russell's successor, Steven Moffat, who is due to take over as executive producer for 2010's series.

"He really embraced the central idea, cos he said that even just *talking* about the existence of future Doctors is getting the audience – particularly the kids – used to the idea of a new incarnation. Paving the way for David's successor. I think he thought I was deliberately foreshadowing – which I wasn't, really, I just liked the idea. Though I'm glad to help our Future Overlord, of course."

Is the story of *The Next Doctor* something that can only be told now the series has been re-established for a few years, with this level of popularity and familiarity with the trappings of Time Lords and regenerations?

"Not particularly," Russell says. "I think, if you were really feeding off the series' mythology, then David Morrissey would be a clone-like, Time-War-born, half-incarnation from a parallel universe. This story plays with regeneration in a very simple way – because, as it turns out, that's not what it's really about. With the Jackson Lake Doctor, you're essentially telling a very human story. I think, right from the moment the two Doctors talk by the brazier, it's clear that's something's wrong with Jackson – not in a sci-fi way, but with the man's mind. I know sci-fi fans like puzzles, and expect puzzles, but this is played out as more of a personal drama, with the story of a man suffering a nervous breakdown, and the Doctor – making people better, as always – rebuilding his life for him. Sure, the title entices people in. But that's my job!"

Ah, real sno

Once the idea was settled on, of course, all sorts of measures had to be put in place to ensure secrecy.

"We did worry," Russell admits, "and we sent out a warning at the very first readthrough, because it's such a slender premise. It's actually hard to describe the story without giving it away. The moment you say 'a man who thinks he's the Doctor', or 'believes himself to be the Doctor' or even simply 'says he's the Doctor', well, you've blown it. I think one or two of our preview interviews did slip out, with those sentences. I remember writing the programme billing, and puzzling for ages over it! But then, you can worry too much. As I keep on saying, fans pay huge attention to every verb in a sentence, and I'm sure most will have worked out in advance that Jackson wasn't ▶

Velile Tshabalala

It seems a little wrong to see Velile Tshabalala wandering the set between takes, her 'gypsy Rose Lee' get-up cocooned in a distinctly 21st-century floor-length, feather-filled bodywarmer. But she has the right idea – so, steaming coffee in hand, we pin her down between takes to for a warming, companionable chat...

Hi... Veh-leel? Veh-lee-lay? Ve–

"Call me Vel!"

Will do! So Vel, how did you end up here, then?

"Well, basically, I was really lucky. I was actually doing a job in Manchester, and my agent called me and said, 'You need to get back down to London for this audition.' And when she told me what it was, well, I would have somehow made it anyway. But luckily, I had the day off so I went – and in the audition I was absolutely quaking in my boots, I was so scared. But I went in and I met Andy Goddard, the director, Susie, and another guy called Andy [Pryor], who's the casting director. I did my audition, and just basically kept my fingers crossed for a whole week 'til I found out I'd got the part. It was really horrible, though, because I wanted this part so much. And every time the phone went, you can imagine, I was jumping out of my shoes – and then when it wasn't who I wanted it to be, I was just annoyed at the person at the other end of the line! But then they got in touch with me and said I'd got it, which was the biggest shock, because I thought there were going to be recalls. And then it basically went from there."

Your role is quite unusual in *Doctor Who* terms. You're a companion, but not to a 'proper' Doctor – but do you feel like a 'proper' companion?

"I do, actually. I really, really do. You know, just being on set is enough – just working on *Doctor Who* is amazing. But, you know, I didn't realise how big this part was until they gave me the whole script, because they only gave me half the script for the audition. I've just settled in really well, I'm right in the thick of all the action. It's great. And I actually do get the chance to become the real Doctor's assistant for some of it, which is brilliant."

Rosita's certainly got the gutsy, go-getting nature of a classic companion...

"She's a sassy, East London girl, you know? She doesn't take anything from anybody – which is kind of like myself, actually! It's really good – you've got both Doctors there, and she is the companion, but she gives as good as she gets. She doesn't let anyone boss her around, and she makes that pretty clear to the real Doctor as well."

You managed to get a heck of a cast for your *Doctor Who* début. You've already done plenty of scenes with both Davids, but what about Dervla Kirwan?

"I've actually got my first scene with her today. She's so lovely, but unfortunately, in the scene we've got today, I've got to... erm... punch her. Which isn't a very nice introduction to each other! But she is brilliant as Miss Hartigan. She looked after me, actually. I met her at the readthrough and obviously I was really nervous, and she just took me under her wing and looked after me. But she is – and looks – fantastic."

If the Doctor should ever return to Victorian London – and let's be honest, he's bound to – would you like to run into him again?

"Of course I would – I'd be crazy not to! No matter where I am, I will definitely make sure I'm there somehow. They won't get rid of me that easily, put it that way!"

the Doctor, but most viewers don't fret over that, they're happy to ride along with the story as it's being transmitted.

"And even for those fans tirelessly guessing away, I doubt many will have worked out exactly how Jackson got into that state of mind. And that's the crux of it. Drama isn't about 'is he or isn't he?' – that's just a one-word answer. Drama's about how? And why? How did these people end up like this, why are they behaving like they do? Look at it from that point of view – which is also the Doctor's point of view – and Jackson Lake's story takes a lot of unfolding."

Jackson Lake finds the hero inside himself in the heart of the Cybermen's lair.

The sad history of Jackson Lake, the death of his family at the hands of the Cybermen and his terrified retreat into the personality of a stranger from another world, was ably brought to life by David Morrissey. Tonight, we see him on set only for a brief time – but he bounds on to the scene to save the day, every bit the hero of his fractured dream-life. But as good as he is at playing the hero, it was the more intimate story of Jackson that appealed to David in the first place.

Mr Scoones (Edmund Kente) – every orphan's nightmare!

"I think that one of the things Russell has done with the series is he's made them into great dramas," he says. "There's always things at stake. And this man, you know, he's lost his wife and his child, he was in trauma, really. He'd lost his memory because of what had happened to him. And then, the great thing is, during the episode, there are things revealed about him. He's a man struggling with his mental state because of the trauma that was brought on to him, so all of that was great. It was great to be able to play."

But it can't be every day that an actor is essentially offered two roles in one…

"I guess you could say that," he laughs. "But I always saw it as one role – but you could say they were two different people. There was the person he was at the beginning of the episode, before things had been revealed to him, and the person he was afterwards – but, as an actor, you just approach it as one role. You start with who this man was before he'd gone into trauma; who he was, what his family was like, what his profession was. All those clues are in the script, Russell gives you them. And you work backwards from there. He's somebody who was successful, had the world in front of him, was very much looking forward to start a new life, and it was all robbed from him."

Does Russell ever worry that *Doctor Who* could sometimes take the tragic side of its stories too far?

"Not remotely," he says. "Not ever. And neither does any child, I think. Every great children's story – all the way from fables of old, to *Harry Potter*, and the works of Jacqueline Wilson – have a core of tragedy. Kids get that. Childhood isn't all running around, laughing. It's crying your guts out, sometimes. It's all a lot more keenly felt, when you're a kid. So they love that emotional stuff, they recognise it. Only adults worry about kids watching that sort of stuff – specifically, adults who've forgotten what it's like to be young.

"And I think it's such a clever and detailed performance," Russell says of David Morrissey. "I love the fact that there's a lot of bluff and bluster to his 'Doctor' moments, because Jackson's only remembering that persona, without ever having experienced it. He's feeding off a mental impression, while never quite believing it himself. And yet he can't stop to question it – he actually needs the Cybermen,

Edmund Kente

Tall, rangy, black-suited, hook-nosed… Mr Scoones looks like every Victorian orphan's nightmare. And as scary as he is when he's in charge of a workhouse, Scoones is even more chilling when he falls under the control of the Cybermen. Actor Edmund Kente, on the other hand, couldn't be sweeter. He pops out his Ear Pods between takes to say hello…

Hello, Edmund. How are you finding the shoot so far?

"I'm finding it absolutely brilliant. It's great fun, it's one of the happiest shows I've ever been on."

Even with all this night shooting?

"Yeah, I don't mind all that. Funnily enough, I've been an actor for 40 years, and these are my first night shoots. So, I'm a bit like a kid – I'm very excited by it all. And it all looks fantastic, as you can see. It looks brilliant."

Mr Scoones has a bit of a Childcatcher vibe going on…

"The characters I'm aligned with, we're all sort of respectable, Victorian gentlemen. We run the workhouses and we don't really care too much about the children. In a way, I suppose we are sort of villains, even before we're turned even more into villains…"

As I can see from your earring. It's very fetching.

"Yes. They're very Bet Lynch, aren't they?"

Are you enjoying working on a sci-fi show?

"It's truly exciting, great fun. For an actor, it's great fun to let your hair down. It's like being a kid. And it's the best team, a really good team, lovely people."

And they work really hard, too…

"Yeah, they do. I mean, I've been quite lucky with my night shoots, but I think these guys have been working all night all week. To have this party atmosphere still going on is just great."

Especially at this time of night!

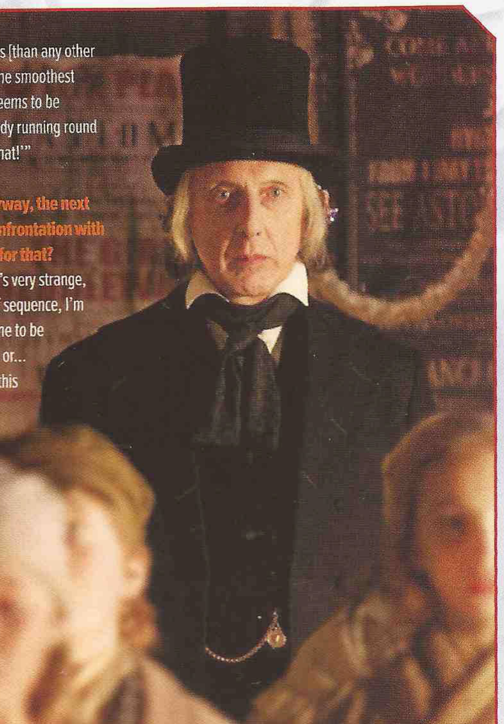
"Indeed. And in these temperatures. Although it's a bit milder tonight."

***Doctor Who* is quite a technical series to work on, for the crew at least. Does that impact on your job as an actor? Do you find yourself with a lot of downtime while the complicated stuff is set up?**

"Not really, because I think a lot of that stuff is put on afterwards – or even set up before we arrive. Really, when we arrive, it's all more or less done. Then it's just the usual waiting around while they change the point of view for the camera, that sort of stuff. There's not any more hanging around on this [than any other show]. In actual fact, this is one of the smoothest shows I've worked on. Everything seems to be thought of in advance. There's nobody running round screaming, 'Oh! We didn't think of that!'"

Have you met Susie Liggat? Anyway, the next scene tonight is the Doctor's confrontation with Miss Hartigan. Are you needed for that?

"No, I get my comeuppance later. It's very strange, because of course it's all shot out of sequence, I'm not quite sure whether the next scene to be filmed happens after my last scene, or… I don't know! I've lost track. It's all this time shifting – I don't know how Doctor Who copes with it."



Miss Hartigan (Dervla Kirwan) brings a splash of colour to the funeral...

'The Doctor' is rightly worried as a Cyberman advances upon him...

to keep him preoccupied – because the moment Jackson studies himself, then his whole world will fall apart. But despite that, what the Doctor says it true – all that bravery and invention is genuinely Jackson's. And David M gets so much complexity out of all that. I particularly love the scenes in the Reverend Fairchild's house, where there's so much worry in his eyes. He's sort of lost, and almost tearful. That's a man who knows he isn't well. He's not lying, but is living a lie. And yet so many of his fake attributes are actually true. Blimey, d'you see how many layers there are to Jackson Lake?! That takes one hell of a performance. I think, if David M hadn't been free, we might just as well have called the whole thing off!"

"We were just very chuffed to get him, really," David T adds of his namesake. "I know we tried to get him for some other parts, earlier this year, and it hadn't worked out, so I'm just delighted that he happened to be free for this."

So, just for a few months, it looked possible that David Morrissey – one of the UK's most respected actors – was lined up to play 'the next Doctor'. It didn't truly come to pass, but that needn't be the end of the matter. Fans with long memories and tatty birth certificates (or a copy of *Destiny of the Daleks* on DVD) will, of course, remember the Doctor's Time Lord companion Romana's curious regeneration. After trying on a few new bodies, she eventually settled into the lovely form of Princess Astra, someone the Doctor and she had met just one story earlier. Now, are you thinking what I'm thinking, Mr Tennant?

"I don't know if David would want to commit to anything more than this," he laughs. "He may be quite happy. You'd have to ask him, really."

So we did.

"I've learnt in life that I never make any decisions about things until they become reality," says David M, thoughtfully. That isn't a no... "There's no point saying I would or I wouldn't," he laughs. "I try my best as a person not to live in a hypothetical place, I try to live in a real place, so I never spend time thinking about those things. As a director myself, you'll be looking at a script and you'll have an actor in mind, and people will say, 'I don't think he's trying to do that at the moment. He's trying to move away from it, so I don't think he's interested in that.' And you think, 'Well, tell you what, let's offer it to him and see if he can make the decision!' I know that there are things on a Tuesday I will never do, and on a Wednesday I would do them. I never think about it in any other terms apart from when it becomes a reality.

"I think about each job as it comes along," he continues, "the things I want to do. I look at roles in the sense of 'Have I played this kind of thing before? Do I want to do this now?' It's all about challenging myself. I don't really think of it in terms of career, I just think more about the role itself."

Still not a no. Nor a yes, for that matter. Maybe Russell could shed some light on the matter...

"Ah, well that's not up to me!" Russell says. "But as you say, we've had all those mysterious Romanas, plus a Doctor who turned into a version of Maxil the Chancellery Guard. And then he became a Northener. So, there are no rules! If anyone ever wanted David Morrissey, then a quick line of dialogue would fix it, and you'd have one of the greatest actors in the land as your lead!"

By now, it's getting late. Or early. **DWM** grabs another coffee. It's nearly 4am and the child extras were bussed off to bed a long time ago. Now, finally, all the principal actors are gathered on set for the big confrontation between Miss Hartigan, Rosita and the two Doctors. The Doctor tries to trick a Cyberman into short-circuiting itself with a faulty infostamp, throwing it through the air for the metal man to catch. (We're disappointed that the actual catch will be shot separately. It turns out that a Cyberman's hand-to-eye co-ordination isn't all that hot in the flesh.) Miss Hartigan is outlining the Cybermen's nefarious plan and, before long, Dervla Kirwan will be lying in the dust, nursing a jaw bruised by Rosita's best right hook.

"All **the clues** about **Jackson Lake** are in the **script. Russell** gives you them. So you **work backwards** from there..."

On set, in her voluminous gown, whirling her frilly little parasol in hand, Miss Hartigan looks like nothing so much as a psychotic Mary Poppins. But behind that wicked little smirk beats a wounded heart...

As she explains in her interview, Dervla and Russell discussed Miss Hartigan's background at length, examining in depth all the twists and turns of her history that are only hinted at in the script. Is this something Russell often finds himself doing?

"I'll do that, if an actor wants to, or a director," he says. "I don't often, I must say. I'm usually happy to let the cast invent what they want. But Dervla really got into it, so I was glad to have a good chinwag with her. That's what I'm there for, to help in any way I can. And a lot of it is in the script – that's why Dervla asked me in the first place, cos she was picking up on rather big hints. There's clearly some terrible history of abuse with Miss Hartigan. As a result of all that damage, she can't help but sexualise everything. It's how she sees the world, or how she's been forced to see it. 'Yet another man, come to assert himself against me in the night,' she says, which just brings with it an awful draught of darkened rooms and powerful men. She's a workhouse matron; her job would involve institutionalised violence, and she's been the recipient of that too. So it informs everything she says, whether she's conscious of that or not.

"For example," he adds, "she's the only person who clearly and immediately recognises Rosita as a prostitute. She's even flirtatious at the graveside, just before she begins a massacre. Something's gone very wrong in her head. And that's why she needs forgiving, in the end – that's why the Doctor can't kill her, only set her free. So, yes, there was a lot to talk about there, just to bring out the subtext. Dervla and I had brilliant long conversations about the role of women in the 1850s, and the way in which poor Miss Hartigan's suffering turns to revenge. Good talks, I loved all that."

Under the black sky, against the earthy tones of the sandstone walls and the steely grey of her Cyberman heavies, Miss Hartigan sticks out like a sore thumb. Her shimmering scarlet dress lights up the night. Was its captivating, eye-catching quality deliberate?

"Well, something that bold, in that period, can't be purely aesthetic, it's got to be woven into the story," Russell confirms. "She's out to shock every convention going. In one moment, she upturns the standards of the Church, her society, her class – and again, sexuality. Red's very deliberate, cos it's traditionally a very sexual colour. This poor woman has been trapped by men, by money, by abuse, so when she breaks out, she does it on a massive scale – a scale that rises throughout the episode, until she's actually looking down on her entire world. And as the Doctor recognises, she's clearly brilliant – one of the strongest minds on Earth, and yet never allowed to develop ▶

The Doctor's about to discover if the Cybermen are mightier than the sword...

TARDIS travel has never been like this before...

"You want to keep it **special**, keep it a **novelty**. It's been **such a big sensation** and you **want to keep it** that way..."

◀ because of her sex and her class. It's a story that fits the Victorian era very well – though sadly, you could still tell that story today."

One last thing before bedtime, Russell. Dervla said she'd like to come back as Miss Hartigan's 'good twin'. Reckon you could leave Steven a note?

"I will do," he says. "Though I might come back to write that, I'd work with Dervla again any day!"

Good... morning? It's 8pm the next day, and the crew has moved to Tredegar House near Newport to film David M's Doctor revealing his beloved TARDIS to David T's Doctor. The 'Tethered Aerial Release Developed In Style' is nowhere to be seen – the huge inflated balloon will be added in post-production. As we arrive on set, the only sign of the next Doctor's glorious transportation is a lonely wicker basket swaying precariously from a huge crane.

There's a generally quieter feel to proceedings tonight. There are fewer scenes to get through, and no child extras to worry about. The filming is taking place a little off the beaten track, so there's only six-year-old Theo and his mum and dad hanging around outside.

Given how relatively remote the production is tonight, we're a little surprised even to see Theo – dressed up in his brown pinstripe suit and Converse trainers. We track him down at the gates of the courtyard, and demand to know how he found us.

"My mummy or daddy – I don't know which one – told me it was here," he says.

Are you hoping to see David tonight?

"Yeah. We saw him walking around."

Are you excited about meeting him?

"Yes."

Susie Liggat, in particular, is delighted with tonight's turn-out. "Little crowd! Lovely, joy!" she cries with relief. "The little boy dressed up as a little Doctor – that's what we're used to."

With the slightly more relaxed feel on set, and the natural pause afforded by the cameras being set up, we finally manage to collar Andy Goddard, the director of *The Next Doctor*. He's a busy man, so we're very pleased he found the time to talk to us, ignoring two calls on his mobile phone while we chat. At one point, he even goes so far as to throw the phone to the ground, smashing it into silence, just so we can have his undivided attention. It may have looked like a clumsy accident, but we're sure he just wanted to remain uninterrupted.

Miss Hartigan recoils as she realises her destiny...

So, Andy, how's it going?

"It's great," he says. "I'm really enjoying it, actually. It's been really good, we're three weeks in, we've got one week left, spraying snow everywhere we go."

In particular, Andy is delighted with the high-profile cast attached to his *Doctor Who* début. "They're fantastic – really good names," he says.

"I think we've been blessed. I think last night was a case in point. When you're really up against it, it's a gift for a director when you've got actors like the two Davids, who are just first-take wonders."

Andy has previously directed half a dozen episodes of *Torchwood*, but this is his first *Doctor Who* story; does he notice much of a difference in the way this series is filmed? "Last night was a bit frenetic," he admits. "You're flying by the seat of your pants all the way. I mean, it's funny, because people said to me, 'Oh you'll have a little bit more time on *Doctor Who*, compared to *Torchwood*.' They lied to me."

"It was lovely to bring Andy on to *Doctor Who*," Russell adds. "He'd done such brilliant work on *Torchwood*, and saved our lives on that show so many times with his inventiveness, that he really deserved that Christmas Day slot. And the combination of him and Susie Liggat turned out to be brilliant."

Back on set, the two Davids and Velile rehearse their scene, walking through a dimly-lit workshop into the wintry courtyard beyond. It's cold out there (on TV, anyway – in the real world, it's a mild night), and the Doctors both wear their signature coats. David M, clearly not yet an expert in such matters, is having some difficulty with his frock coat, the collar flapping up awkwardly each time he shrugs it on. But he's a pro, and copes with this hardship admirably.

"It pleases me greatly to have such good actors all the time," David T later confides, "to have such a range and variety of actors. It's lovely to have David and Dervla and ooh, can I have a Creme Egg?!"

Catering is distributing treats. You have to imagine the following accompanied by chewing sounds...

"I've worked with both of them before, and I know them both quite well. And then you get someone like Vel, who's also fantastic. It's quite a small cast in this, really – those guys and the Cybermen, and beyond that, that's kind of it. It's quite a compact cast."

David also apologises for seeming a little tired when we chatted the night before. We tell him not to worry – well, it *was* 3am, or thereabouts.

The start of happier times for Jackson Lake?

"It's been a pretty gruelling week, this one," he admits. "Not least because we're at the end of a ten-month shoot now, so everyone's resources are stretched to breaking point. Everyone's absolutely just pushing on through to the end. Not that anybody's giving anything less than a hundred per cent, but everyone is aware that the end is in sight now."

Ominous words. At the time, no one knew that David would be announcing his departure from *Doctor Who* just a few months later. Back in April, David was looking forward to his stint as Buttons… no, wait… Hamlet.

"I'll miss it for the two days after we've finished," he says of the current filming block of *Doctor Who*, "because that's what I do. But it's always good to go away to do something else, just give yourself a bit of perspective. We've done 15 episodes on the trot now, and that's a lot, and I think a show like this, it needs to stay special, it needs to stay energised – and I don't think it necessarily benefits from just keeping going. Which is part of the reason for the change in production as well, that's a very conscious reason why we're not necessarily going to do a series every single year, to keep it special, keep it a novelty. It's been such a big sensation, you want to keep it that way."

One way to ensure a sensation is the big set piece. Each *Doctor Who* Christmas Special so far has had one, from the Sycorax spaceship shattering skyscrapers, to the TARDIS/taxi chase, to the *Titanic* hurtling towards Buckingham Palace. And *The Next Doctor* added to the list with the towering CyberKing.

"A Cyberman Collosus, I've been dreaming of such a thing for years!" Russell cries. Despite the sterling work of the CGI boffins at effects house The Mill, Russell didn't take it for granted that they'd be able to handle such a massive, yet crucial, piece of work.

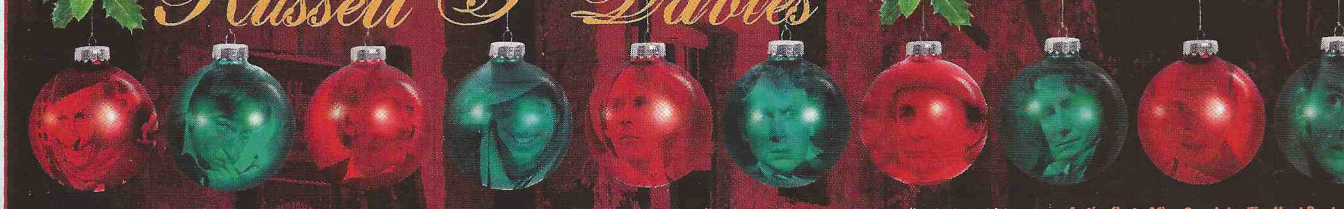
"It was a bit scary," he admits. "I don't hand over an idea like that and say 'Hah!' It's more like crossed fingers and a desperate 'please please please.' And then everyone works together, to bring it to life. But I've got enough experience now on this show to know what a nightmare I'm writing. The CyberKing had to have a practical throne, which had to accommodate Dervla – and her dress! – plus Cybermen and Cybershades, all of which then needs to be comped into a huge fully-3D CG build. It's the interaction of all those elements that causes the headaches. But, equally, that's what makes the end result so good.

"As ever, water proved to be the greatest obstacle," he sighs. "That's really expensive CG work. So, you don't quite get to see the CyberKing bursting out of the Thames, we had to cut around the actual moment of its body interacting with water. Though the Mill surprised us with the finished shot, cos they made the cascading water look fantastic! At the Tone Meeting, Dave Houghton from The Mill came up with the brilliant idea that the Thames should be frozen, and the CyberKing should break through the ice, sending skaters in their furs and muffs flying through the air. Oh God, that was exciting. And turned out to be budget-busting. Damn it. If they release these episodes again in 50 years time, I'm going back and adding that sequence! Though to be honest, while it was a nice idea, I can't complain. I got everything I wanted."

But there's no sign of the towering behemoth on set tonight, nor any of its Cyber-henchmen. We all watch as another small part of a small, tragic story unfolds between the two Doctors. It's this clash between the huge and the tiny that makes *The Next Doctor* the perfect kind of *Doctor Who* story, Russell says, and the perfect kind of story for Christmas Day.

"It's a day for treats, it's a day to expand, it's time to have fun and let rip," he explains. "And then it's also the perfect day for a little bit of heartbreak. All the best Christmas stories have a hint of darkness about them, and *The Next Doctor* has a strong element of that. But we've had such a good, strong, faithful audience for four years now, and the word 'special' is intentional. We want to reward them, and say thank you for watching!" DWM

Russell T Davies



In amongst the tragic tale of Jackson Lake and the towering triumph of the CyberKing, there's one thing that we're sure got every true fan's pulse racing. You know what we mean – the moment when, for the first time since the series was revived (the first time since *Resurrection of the Daleks*, we reckon), we saw the faces of *all* the past Doctors. From *Logopolis* to *Mawdryn Undead* to that slightly wobbly moment in *The Brain of Morbius*, we all know that flashbacks rock the Doctor's world. As a long-time *Doctor Who* fan himself, it's perhaps no surprise that Russell T Davies slipped this sequence in to *The Next Doctor*. We can just imagine him, in his Cardiff garret, giggling with glee as he wrote the following in the script:

FX: CLOSER ON THE FLICKERING IMAGE; spooling through lots of different CUs – nine different Doctors, very fast, and then lots of images of the Tenth Doctor…

Russell, surely that's every fanboy's dream? That must have been so much fun to write…

"This might surprise you, but I didn't, originally. The script initially said that it was just an image of the Tenth Doctor. It was none other than Julie Gardner, at the Tone Meeting, who said, 'Let's see all ten Doctors.' I'm naturally wary of that flashback stuff, but since Julie isn't a fan in the stereotypical sense, I trust her word. She said she'd love to see all those faces. And that's enough to convince me! My only worry then was that Paul McGann's footage might be covered by some expensive copyright clause – in fact, I'd said that if we couldn't use the 1996 TV Movie, we should dig out footage of *The Hanging Gale*! Which would have complicated canon no end! But it was fine in the end. I wouldn't go any further with that sort of stuff, I think that's far enough. But as Julie said, 'Nice Christmas present for the fans.'"

How much do you consider those viewers who have been hooked by the revived show as 'fans', in the same way as the old grognards like you and I?

"I very much consider them fans. They are. That's a fact. I think some journalists try to restrict the definition of fandom to male internet-bound merchandise-buyers, cos that's an easy stereotype. And then, in turn, some fans like that, because they'd prefer to be exclusive. But the vast majority of fans welcome everyone in. Especially the kids, cos that's the lifeblood."

And what about you? Do you still feel like a fan, or is the job of *Doctor Who* a bigger thing in your mind now? Or do you sometimes stop and find yourself thinking, "I'm King of *Doctor Who*! What the…?!"

"Oh, I'm a complete fan. I don't have much time to do things like watch the old DVDs – but I will, once this is over. And I'll be watching Series Five like a true devotee! I don't often stop and consider who I am in regard to *Doctor Who*, cos I'm writing all day long, which means investigating who you are, all day every day. It's a much deeper process than the day job!"

As the first of five Specials, *The Next Doctor* marks the beginning of the end for both you and David. Are you even thinking about that yet?

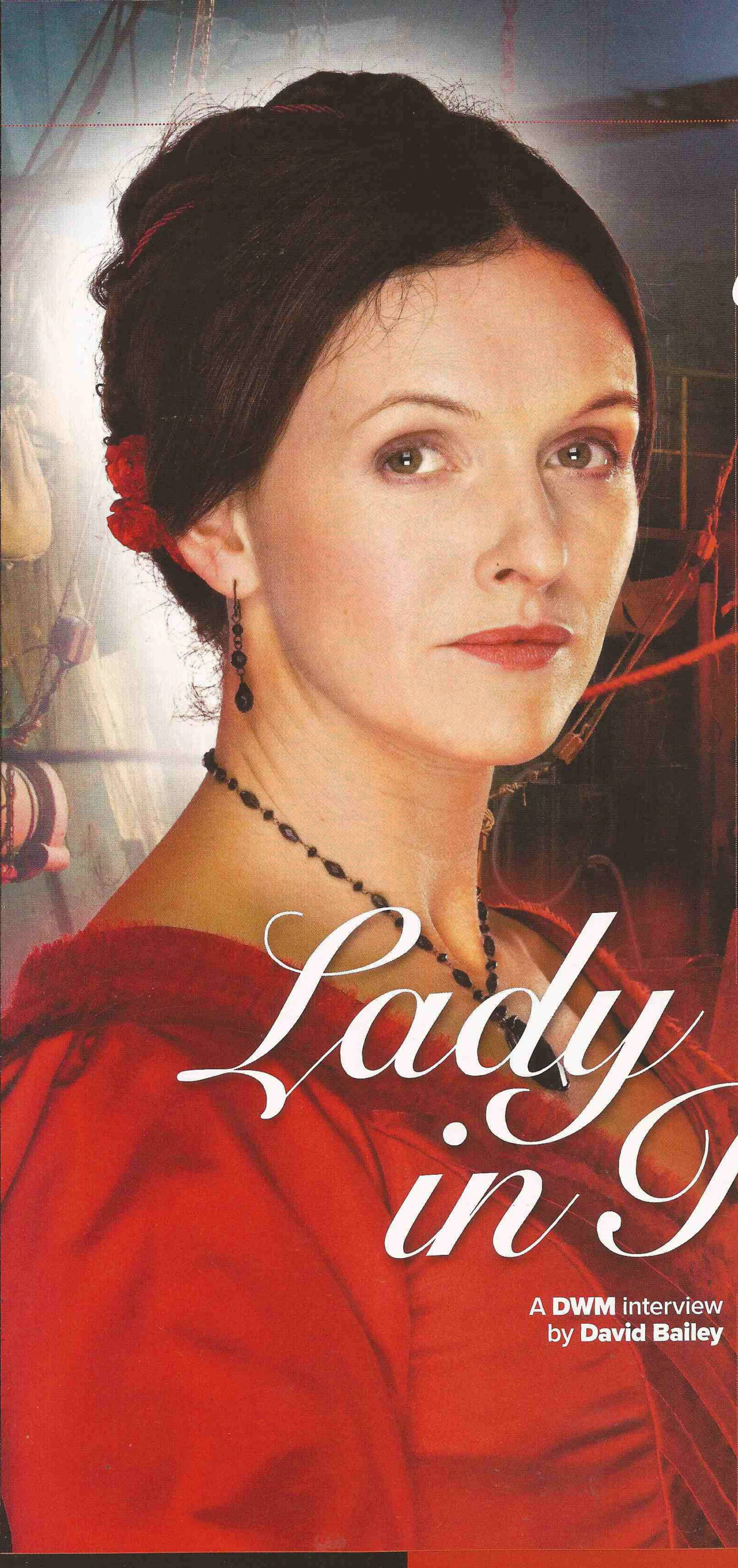
"No, there's far too much to do, there's no time for sentiment! And I actually went straight from *Doctor Who*, to completely revamping *Torchwood*, with *The Sarah Jane Adventures* running at the same time, and then back to the Doctor… It's just been constant work for me! And I wouldn't have it any other way."

It's early days, but what can you tell us about the next *Doctor Who* Special?

"But hmmm… what can I say? The next Special should be a nice antidote to Christmas, with a bit of sunshine, if we're lucky. And with not one but two alien races that you've never seen before. After the events of *Journey's End* and *The Next Doctor*, I think it's time to get away from the past, and have an adventure with lots of new elements. And lots of fun too!"

And finally: yes or no, have you decided yet how the Tenth Doctor regenerates?

"Yes. I've known for well over a year!"



Lady in Red

A **DWM** interview
by **David Bailey**

It's quite early in the evening – the sun is setting over the narrow streets of Monmouth, and the cast and crew of *The Next Doctor* are tucking into their pre-filming dinner – when Dervla Kirwan arrives on set. She's wearing a low-key combo of jeans and sweatshirt, and she's lugging a Marks and Spencer carrier bag with her. It seems the voice of the famous adverts has a love that stretches beyond the chain store's food department. But even the patron saint of British tailoring, St Michael himself, couldn't run off an outfit like the one we see her in later that night…

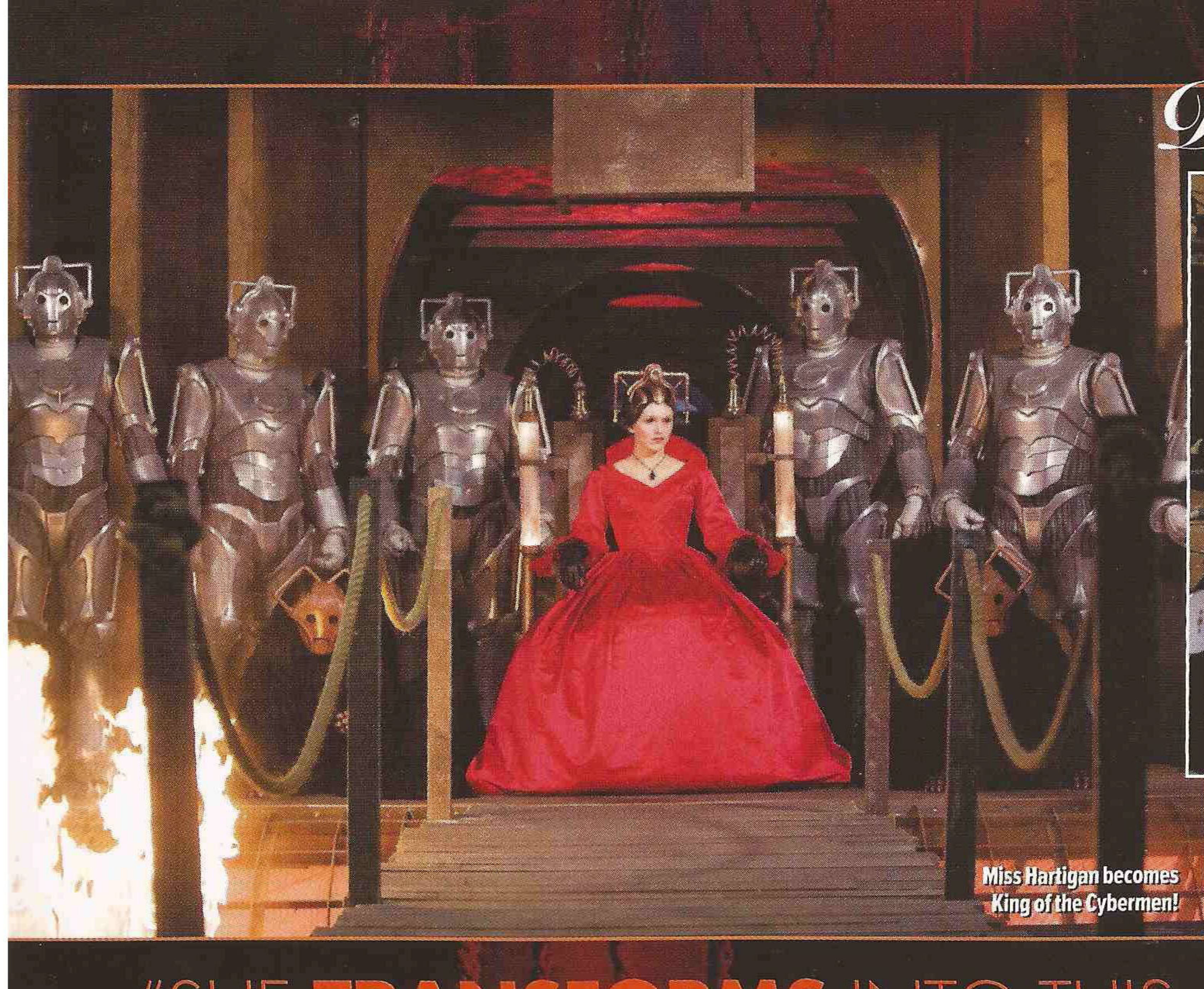
DWM has been busying itself up at the main filming site, in the centre of town, where the Cybermen patiently watch lines of workhouse children being led into the bowels of their operation. The filming has been going on for a few hours by this point, when our mobile buzzes with a call from the production base. Dervla has finished in costume and make-up, and she has time for a quick chat before she's needed on set for Miss Hartigan's first confrontation with the Doctor. Leaving the children to their gloomy fate at the hands of the Cybermen, **DWM** scurries off back through the town, arriving in short order at Miss Kirwan's trailer.

A quick knock on the door and we're beckoned inside – to be greeted by Miss Hartigan herself, done up to the nines in her scandalously red gown. To say the sight takes our breath away is an understatement. With a huge, warm grin, Dervla invites us to sit. In our parka and jeans, we feel slightly preposterous next to such a glamorous vixen, but Dervla herself is sweetness personified and we're soon relaxed and nattering away about the delights of playing Miss Hartigan…

Hello Dervla. How are you finding the filming so far?
"Tonight is the first time I can really get my teeth into it, the first time I meet both the Davids. So, I'm actually quite nervous and really excited about it at the same time."

But you're among friends here, aren't you?
"Well, I worked with David years ago on another project [*Casanova*, in which she played the young Casanova's mum], but we haven't had any scenes together yet. So, I just know him as a mate. But I've never worked with David Morrissey, and I'm very honoured to be working with him because I'm a big fan of his work."

Are you enjoying the role of Miss Hartigan?
"Yeah, it feels really good. I've only had kind of two scenes so far. It's quite nice to play someone, you know, quite nasty and bad."



Miss Hartigan becomes King of the Cybermen!

Dervla found that working on *Doctor Who* was a scream!

> "SHE **TRANSFORMS** INTO THIS **VISION** OF **RED**. THERE MUST BE A **CYBERMAN** WITH SOME HANDY **NEEDLEWORK** SKILLS!"

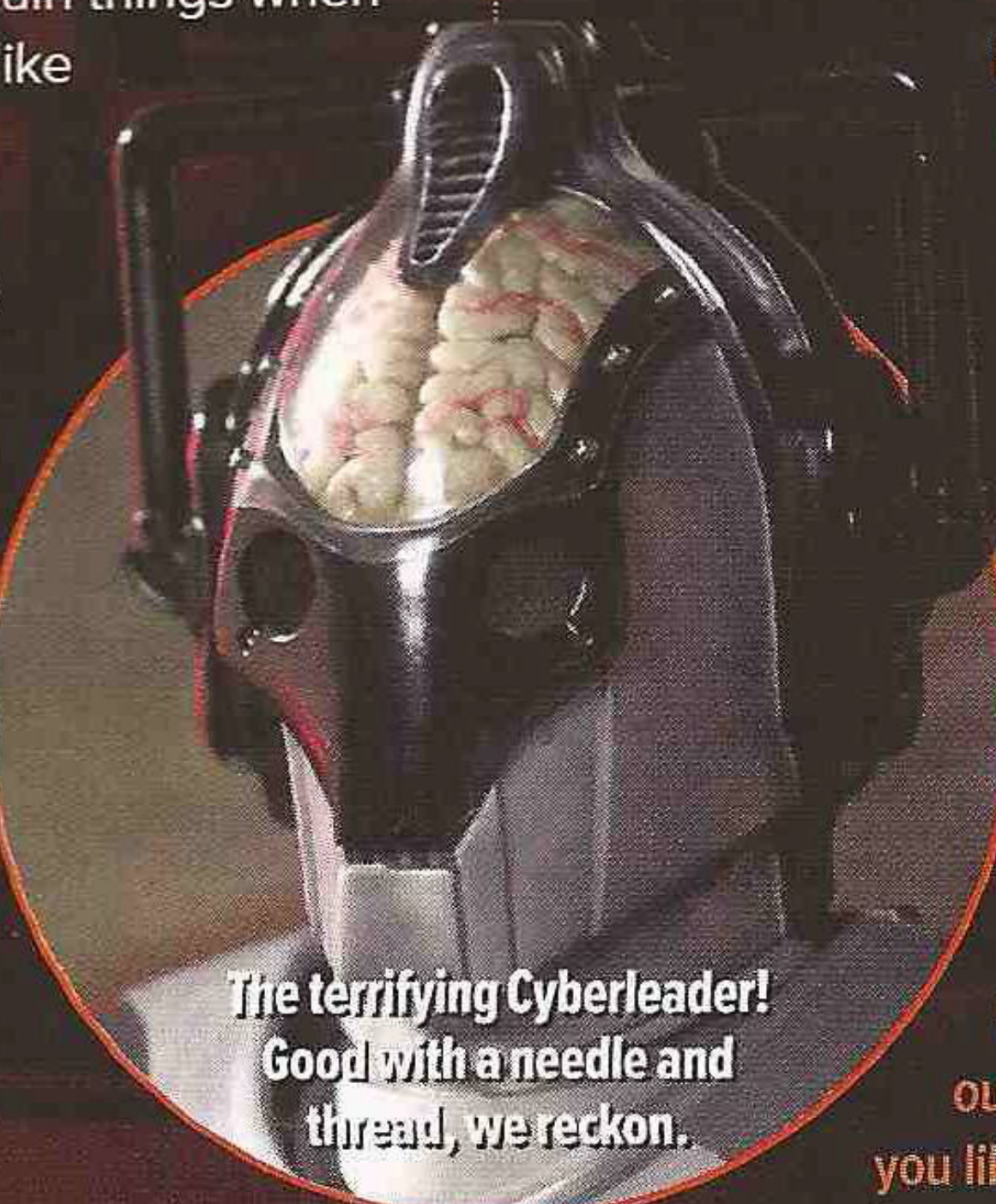
There's the old cliché that says playing a villain is more fun…
"I don't think it's a cliché – I think clichés are there because they're *true*. I really like Miss Hartigan. I think it's just exciting to play someone who's as black as she is, as dark as she is. But she has some good redeeming qualities towards the end, so it's very good to find the human side, otherwise it's just like playing a pantomime dame."

Your frock is certainly classier than a pantomime dame's.
"In her very first scene you see her in this drab, matronly, grey dress, and then she sort of transforms into this vision of red. We don't know how she did that, really: we assume there's some handy Cyberman with needlework skills and great make-up boxes. It's really a luxury."

And, though the dress doesn't look terribly practical, you still manage to pilot a hell of a machine while wearing it…
"Unwittingly, Miss Hartigan becomes the CyberKing and, yes, she tries to tear London apart! She wants world dominance – and who wouldn't?"

She has a burning desire to prove herself as a woman in a world of men. Is that an interesting thing to play?
"Well, when I read the character qualities – seething with revenge, filled with resentment, full of anger and hatred – I said to Russell, 'So, that's how you see me, is it?' I guess you just have to understand why someone is motivated by those things. The way I look at it, everyone is born innocent, circumstances create our monsters. And so you have to be very sensitive to that in the research that you put into the part. There's always a backstory, and that's what we want to come from. It's never really revealed, but it's good for the actors to know that in the back of their minds. Miss Hartigan's backstory is quite deep, quite heavy and not very pleasant, and certainly not for the child viewers."

Surely that's part of *Doctor Who*'s job description, to scare the kids?
"Well, I have two young children – they're four and two – and I won't be letting them watch this until they're much older! Maybe I'm a bit pathetic, but I think six, really. To me, four seems a bit too young. Because I think I can explain things when they're older. I have quite a childlike imagination, so I do get sucked into what I'm watching – though nowadays it's very hard because I can see the strings that are pulled and how we make things, the special effects and so on. But for a child, I think they're very vulnerable to it, and you have to try to explain things very carefully, so I do think it's very important to censor what the kids watch, yeah. But being scared is good, though – it can be a nice feeling."



The terrifying Cyberleader! Good with a needle and thread, we reckon.

You're the latest in a string of stars to appear in the series…
"Well, didn't they just refer to it recently as like the old *Morecambe & Wise Show*, the way that everyone wants to be a part of it? The fact is, judging from the episodes I've watched over the last few series, it's just phenomenal what they can do. And what's exciting, I suppose, looking at it from David's point of view, is that over a nine-month period of working, he gets to meet loads of new people every three weeks, and do the most extraordinary stories with real heart. And I think Russell has extraordinary vision and talent to bring that – to continuously bring that – to the series. It's just extraordinary."

Are you envious of David's position in that kind of show?
"Yeah – he really gets to flex his acting muscles a lot. And you just don't get it nowadays, you know. So, yeah… [She bursts out laughing.] I'm as jealous as hell!"

How did you get the role of Miss Hartigan? Did you get a call?
"Yes, I did. It was really, really exciting – and then, when I realised it was going to be the Christmas Special, that was *really* exciting."

It's remarkable how the *Doctor Who* Christmas Special has become such a key part of the day's television.
"It's a big thing on TV, and it's a big thing on Christmas Day. I think there's very few things like this where you can, as a family, get together and be deliciously scared. And the parents can also recognise things from their own childhood – I mean, obviously there's the Cybermen in this, and they were terrifying when I was growing up. So, it's quite nice, I think, for parents to share that with their kids. And, of course, there is a happy ending, and we have a heroic resolution which is very comforting."

Miss Hartigan doesn't get a happy ending, though!
"No, she doesn't. She gets blasted. The Doctor humanises her again and gets her to see what she has turned herself into, and then – I think I'm correct in this – she is expelled back into the Void. But, who knows, maybe she could come back…"

Well, things are falling out of the Void all the time. It wouldn't be outside the bounds of reason. Would you like to return to the series?
"Yeah, why not? Maybe as Miss Hartigan's very good sister."

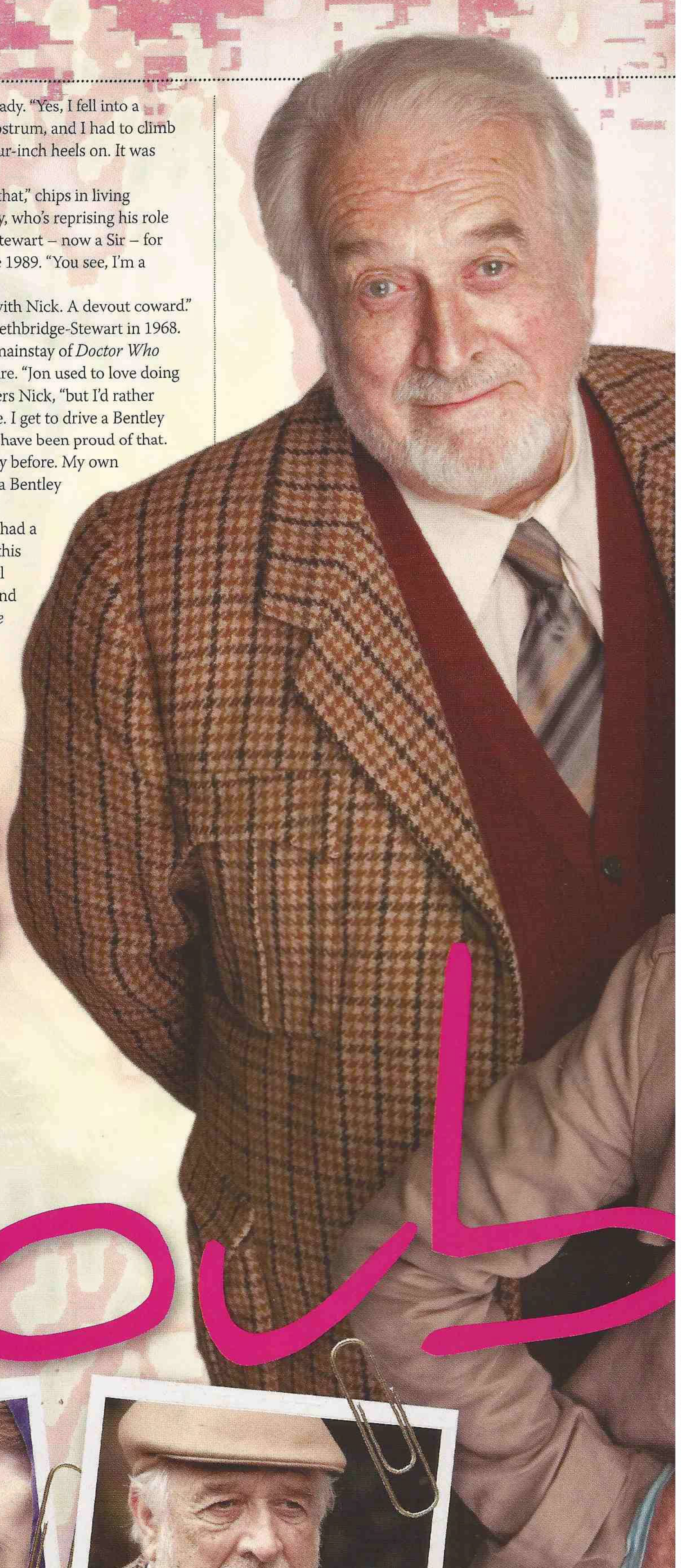
Like the opposite of an evil twin?
"Yeah, why not have a good twin with a wicked sense of humour, who comes from Ireland?"

So, you've been enjoying the shoot so far? Even all this night filming?
"Well, I really haven't been in all that much. My stuff is all towards the end, and now we're in the studio for the rest of next week, so really, it's not been that bad for me. [She checks her watch.] But it's like 12 o'clock at night. I'm normally in bed by nine!

Tell me about it!
"I don't want to be unsympathetic, but I've got young kids, and *they're* up at half-six!" DWM

BANE Trouble!

Sarah Jane Smith was recently reunited with her old chum Sir Alistair Lethbridge-Stewart! Benjamin Cook was on set to see the sparks (and the goo!) fly...



On Sarah Jane's driveway in Bannerman Road, two slobbering, tentacled Bane have cornered Luke and Clyde. It's 11 July 2008, and this is *Enemy of the Bane*. It's the Part One cliffhanger, so there's absolutely, definitely no way of escape. Unless...

"Kindred Bane!" barks Mrs Wormwood, stepping out of the shadows. "Humans are off the menu!" She aims her magic ring thing at the Bane. "Three cheers for Mrs W," smiles Samantha Bond, who plays her. That line wasn't scripted.

"And... cut!" yells Graeme Harper, the director. "That's wonderful."

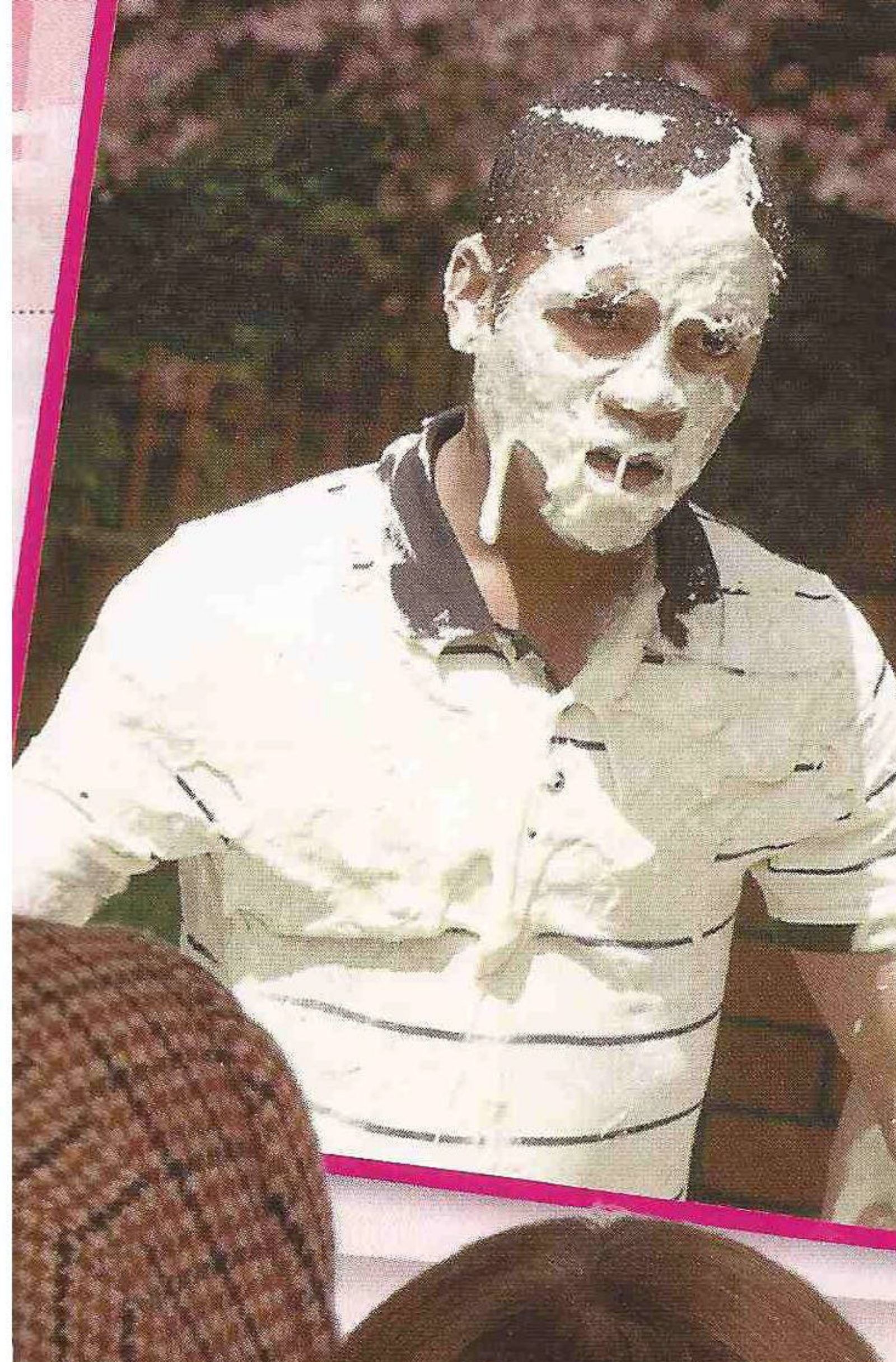
"I have nephews and nieces who are the perfect age for *The Sarah Jane Adventures*," says Samantha, "and they're very excited that I'm back." Is she enjoying herself? "I'm loving it. It's an infinitely playable script. I applaud the fact that the writers aren't patronising their young audience Good writing is a gift for any actor."

In 1963/64, Samantha's father, Philip Bond, played Ganatus, a Thal, in the first ever Dalek serial. "I think it's a nice little circular thing," says Samantha. "I remember so vividly watching *Doctor Who* as a youngster. The suspense and the fear! But the nice thing is that you know, in your heart of hearts, that good will triumph." Indeed, Samantha has filmed Mrs Wormwood's demise already. "Yes, I fell into a black hole. They built a rostrum, and I had to climb ten feet in the air, with four-inch heels on. It was deeply alarming."

"I wouldn't have liked that," chips in living legend Nicholas Courtney, who's reprising his role of Brigadier Lethbridge-Stewart – now a Sir – for the first time on TV since 1989. "You see, I'm a devout coward."

Samantha nods. "I'm with Nick. A devout coward."

Nicholas first played Lethbridge-Stewart in 1968. The character became a mainstay of *Doctor Who* during Jon Pertwee's tenure. "Jon used to love doing his own stunts," remembers Nick, "but I'd rather someone did them for me. I get to drive a Bentley today, though. Jon would have been proud of that. I've never driven a Bentley before. My own car is a Renault Clio. But a Bentley – ooh! Automatic – argh! Never done that." Has he had a chance to practice? "Just this morning. I think it'll be all right." In fact, he only found out that he'd be doing *The Sarah Jane Adventures* a week or so ago. "I think I had about five days' notice. I don't know what they'd have done if I'd said no!"



Clyde (Daniel Anthony) and Luke (Tommy Knight) get glooped!

Back on the driveway, several buckets of sickly green gunge are being loaded into a canon-type contraption. "Two cameras," requests Graeme. "Nice wide shot. Covered in goo." Luke and Clyde – played by Tommy Knight and Daniel Anthony – are about to get splattered in Bane guts. Nice. As they go for a take, Graeme reminds them to keep straight faces.

"We're renowned for laughing," explains Daniel afterwards, "but we had to do this in one take. If we hadn't, we'd have been so behind. So that put a lot of pressure on us. Me and Tommy were like, 'We can't mess this up and laugh.' A lot of people say, 'Think sad thoughts,' but I can't do that. It sounds so cheesy, but you just have to free your mind, like in *The Matrix*!"

KER-SPLAT!!!

The green stuff goes everywhere. Tommy, splattered with goo, wipes at his clothes with disgust. Daniel's face is completely covered. "Well done, guys," says Samantha.

"That looks revolting," laughs Nicholas.

Tommy just grins. "Anyone want a hug?"

Daniel watches it back on the camera monitor. "Tombo, come and have a look at this."

"You've got green on you," quips Tommy, joining his co-star at the monitor, "and, um, a dead fly on your face!"

What does the gunging actually feel like? "It wasn't very nice," Tommy tells **DWM** later. "I got a blob of it in my mouth. It tasted like paste, like floury, watery stuff. I've had better experiences." And they had to stay in their gunged clothes for the next shot. "You know when you get wet and it's soaking through your t-shirt, and the wind comes and you're standing there shivering? It was just like that!"

On the pavement outside, Kaagh the Sontaran – actor Anthony O'Donnell, in full costume – is attempting to thumb a lift. He's holding up a makeshift sign that reads 'SONTAR.' Passing cars beep their horns. A trucker gives him a big thumbs up. Two children stare open-mouthed. The *Sarah Jane* crew falls about laughing.

"I got a blob of gunge in my mouth! It tasted like paste. I've had better experiences..."

"It's like having a permanent facemask on," says Anthony of his heavy latex costume. "I can work two days, but then I have to take a day off, because my skin just falls apart. My sister said, 'Are you plucking your eyebrows?' No, it's the mask! Every time you take it off, it takes your eyebrows with it."

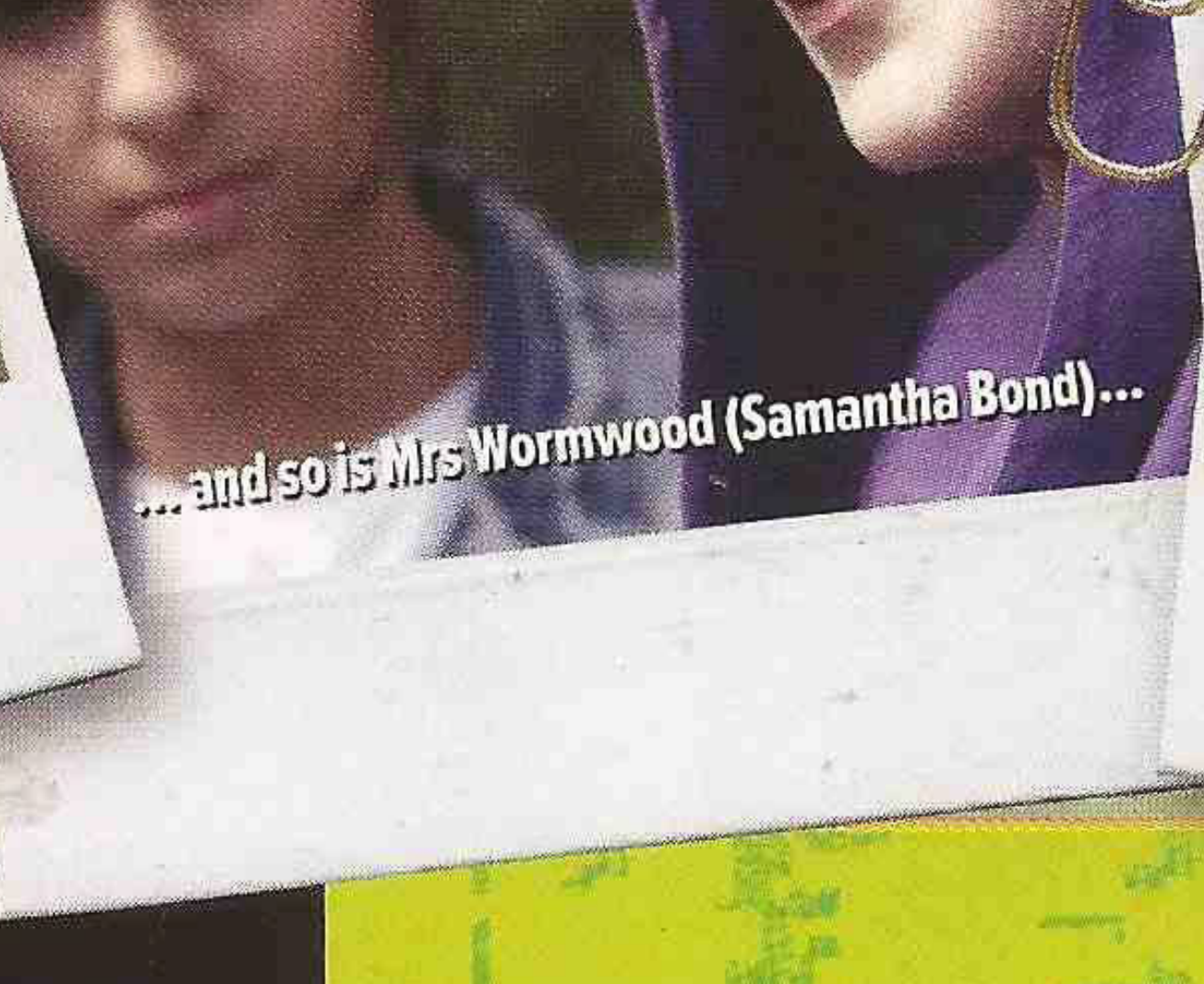
"Little Tony!" chuckles Daniel. "I'm quite small myself, so everyone was talking about the Sontaran, going, 'You'll tower over him. It's fine.' When Tony came in, I was like, 'I'm hardly taller than him at all! Does that mean I'm tiny?!' But he's pretty class. He's got to sit in that suit for like eight hours a day. I don't know how he does it."

"Tony is so good," agrees Tommy. "It looks real. You really can imagine that he's an alien from outer space, and you cack yourself a little bit. You're like, 'I was really believing that!' – and then you feel a plonker afterwards."

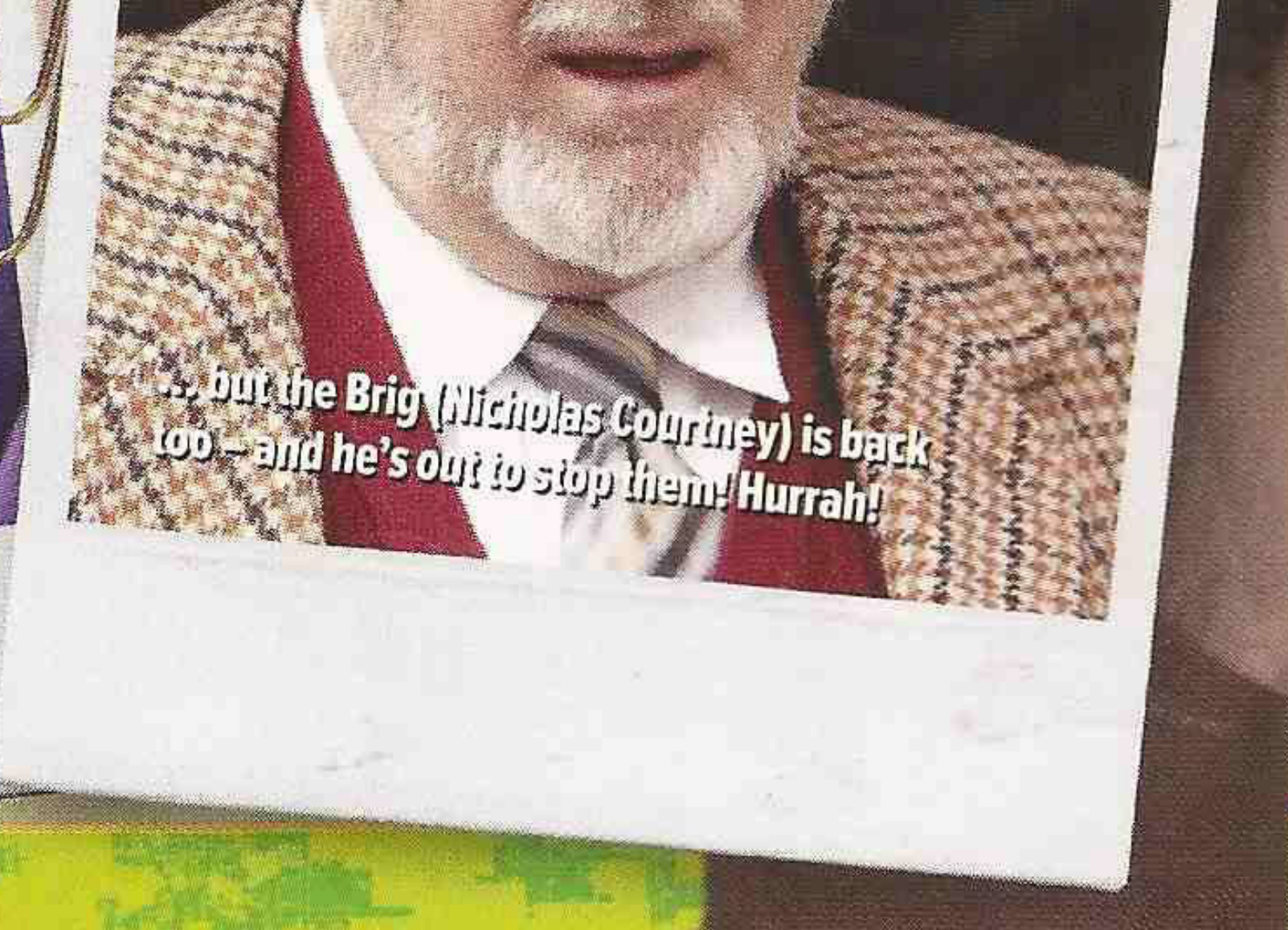
The only person who doesn't seem at all fazed by Kaagh is the Brig. Well, naturally. "I've seen him before, don't forget," points out Nicholas. "I met a Sontaran in [1973 serial] *The Time Warrior*. I thought they'd been blown out of the sky, but no."

"Nick is such a laugh," says Anjli Mohindra, who plays Series Two newcomer Rani. "for a guy his age. Honestly, he's teaching us all sorts of things. He was telling me that he's been with a lot of the Doctors in the past 40 years. I was like, 'Oh my God, you've been in this for *ages*!' You really respect him. He's such a lovely guy. You take a shine to him automatically. He's brilliant."

Kaagh the Avenger (Anthony O'Donnell) is back to do some more avenging...



... and so is Mrs Wormwood (Samantha Bond)...



... but the Brig (Nicholas Courtney) is back too – and he's out to stop them! Hurrah!

Sarah Jane and her gang get out of another sticky situation...

"Me and Danny did a *Doctor Who* convention," takes up Tommy, referring to June 2008's The Oncoming Storm, in Gloucester, "and Nick was there. Neither of us knew that he was going to be in these episodes, and he had no idea. In fact, I had no idea who he was, but I saw how many people were so crazy for him. I was like, 'We're with someone famous.'"

How did Tommy find his first convention? "When you're sitting at a table," he says, "and there's a massive queue of people there to meet you, it really makes you feel good inside. You get these 40-year-old men coming up to you, and they're shaking, too scared to look you in the eye. You think, c'mon, I'm just a kid! Slap yourself!" Does he get much attention from teenage girls, too? "Ah, a little bit. It's good fun. At the convention, one girl gave me her number. Not bad. But I didn't do anything with it."

"It was nice to meet some of the people that we're doing this show for," adds Daniel. "They're nuts about it. Look, there are people standing across the road right now," he says, pointing. "I recognise one of them from the convention. They'll stand there all day, watching us. They'll take photos, and then go home and post them on a website. It is flattering, but, I dunno, I'm just a normal guy from south London, so it still feels weird." Does he watch himself on telly? Or does that feel too weird as well? "I do, because, like, the scenes that we're filming today, with the Bane, there's no Bane here. It's all green screen. So it's nice to see it all come together."

"When I was in *Doctor Who*, the technology was nowhere near as good as it is nowadays," says Nicholas. "I think they must have a pretty good budget on *Sarah Jane* – better than we had in my day."

"I don't particularly go for sci-fi. It's not my thing," admits Sarah Jane actress Elisabeth Sladen. "I didn't think that *Doctor Who* could ever come back. How would it go down with a new generation? They have all these things now that give them instant gratification. But there's a little nub that Russell [T Davies, showrunner and creator of *The Sarah Jane Adventures*] has managed to tap into, which makes, I think, anything to do with *Doctor Who* successful. That nub is the relationships – the idea that someone else is more important to you than you are, and you'd do anything to save them. That's a very caring, nurturing aspect. I told Russell, 'You've made me a fan.' And we should give kudos to people like Barry Letts, who was my producer in the 1970s, and amazing writers like Bob Holmes [who created the Sontarans]. It's gone past cult now, this show. It's tradition. It's forever. That's incredible."

In Sarah Jane's back garden, in amongst the pot plants, the water features and the decking, Kaagh is about to rescue Mrs W from a hostile Bane. "The Bane is here," Graeme tells Anthony, indicating a spot on the lawn. "It's about to lunge at Samantha, and then you blast it with your gun."

"Can I come up out of the pond?" asks Anthony. "With a goldfish in my mouth?"

Graeme ignores this. "It's a great cliffhanger, isn't it? It's a really naughty ending. It's sexy."

Samantha nods. "The two baddies!"

"Tony, can you hold your gun there a second longer next time," says Graeme, after a take, "so we can add some smoke coming out of the end [in post-production]?"

"It is a laser," points out a visual effects whiz, "so I suppose, technically, there wouldn't be smoke."

"But it looks better, guv," enthuses the director.

Graeme first worked with Elisabeth and Nicholas well over 30 years ago, when he was assistant floor manager on 1974's *Planet of the Spiders*. "He's still the same," smiles Elisabeth. "Little bovver boy. You can always suggest things to Graeme. He's very like me, I think – sometimes you know when something is wrong, but you don't quite know what it is, but it's lovely to find out, and make a fool of yourself finding out. I feel very supported. I've really enjoyed working with him on this series."

"Everyone is so lovely," agrees Anjli. "It's going to be such a shame to leave them all when we finish. We've built such a relationship together on set and off. It's like one great big family."

"Mummy Lis takes care of us all on set, always making sure that we're okay," nods Daniel, "and this year we've had Anjiboo, too, so it's perfect. I was ecstatic when I heard that it was coming back for a second series. I just couldn't wait to see everyone again. And Tommy's grown so blimmin' much since last year. I'm still a little midget, but I deal with that. Hopefully, there will be a third series, and I'll have grown by then."

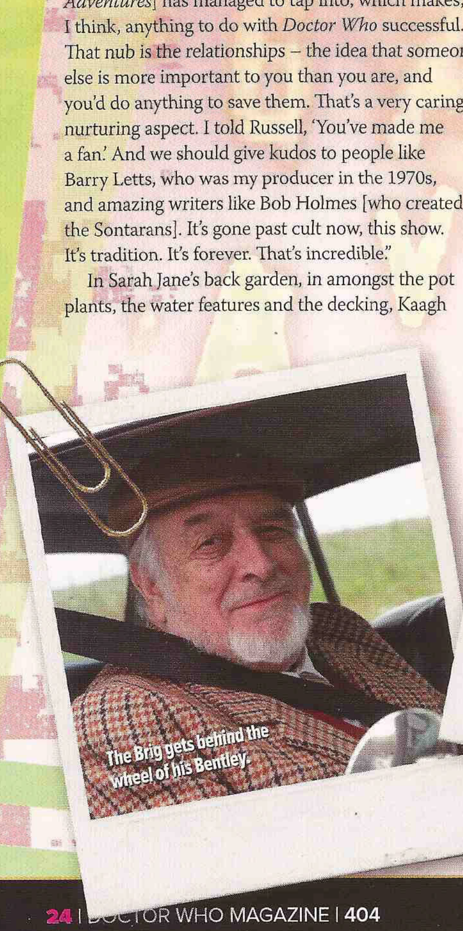
"Graeme's still the same. Little bovver boy! I've really enjoyed working with him on this series."

"Soon," Mrs W purrs at Kaagh, "Sarah Jane will lead us to Horath," – watch the episode, and it'll all make sense – "and make us emperors of the galaxy. And she will crawl before me as we crush her world! Oh, the sweetness of revenge!"

That was Samantha's last scene of the day – in fact, of the whole shoot. First Assistant Director Lloyd Elis addresses the crew: "For her wonderfulness, her good spirit, her sense of humour, and bearing with all the wind," – this gets a laugh – "and, most of all, her friendship, please show your appreciation for the divine Samantha Bond."

A round of applause. "To quote Burt Reynolds on my last job: I think you're the best unit in the world," says Samantha, "and I'd take you anywhere."

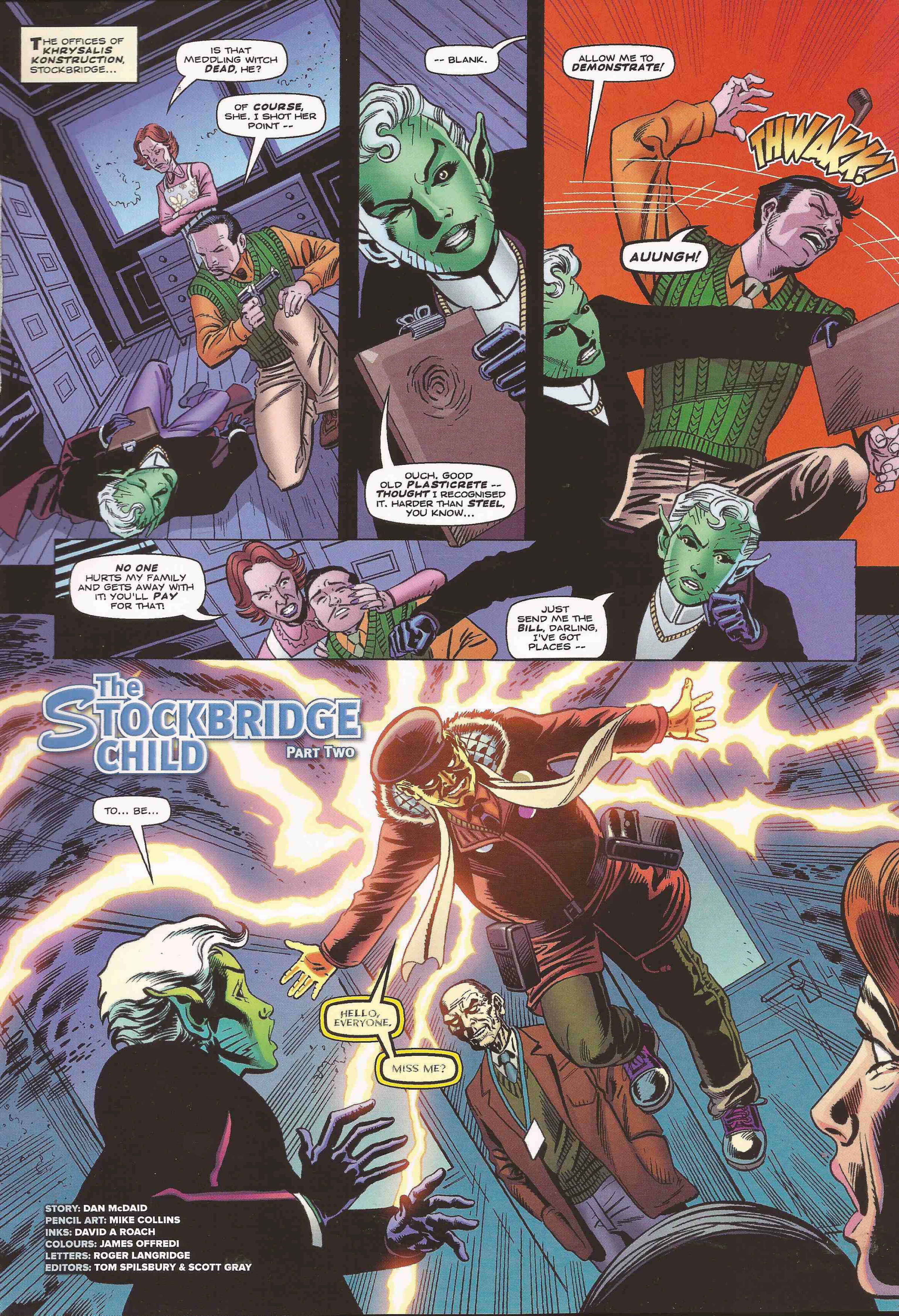
And so say all of us... DWM



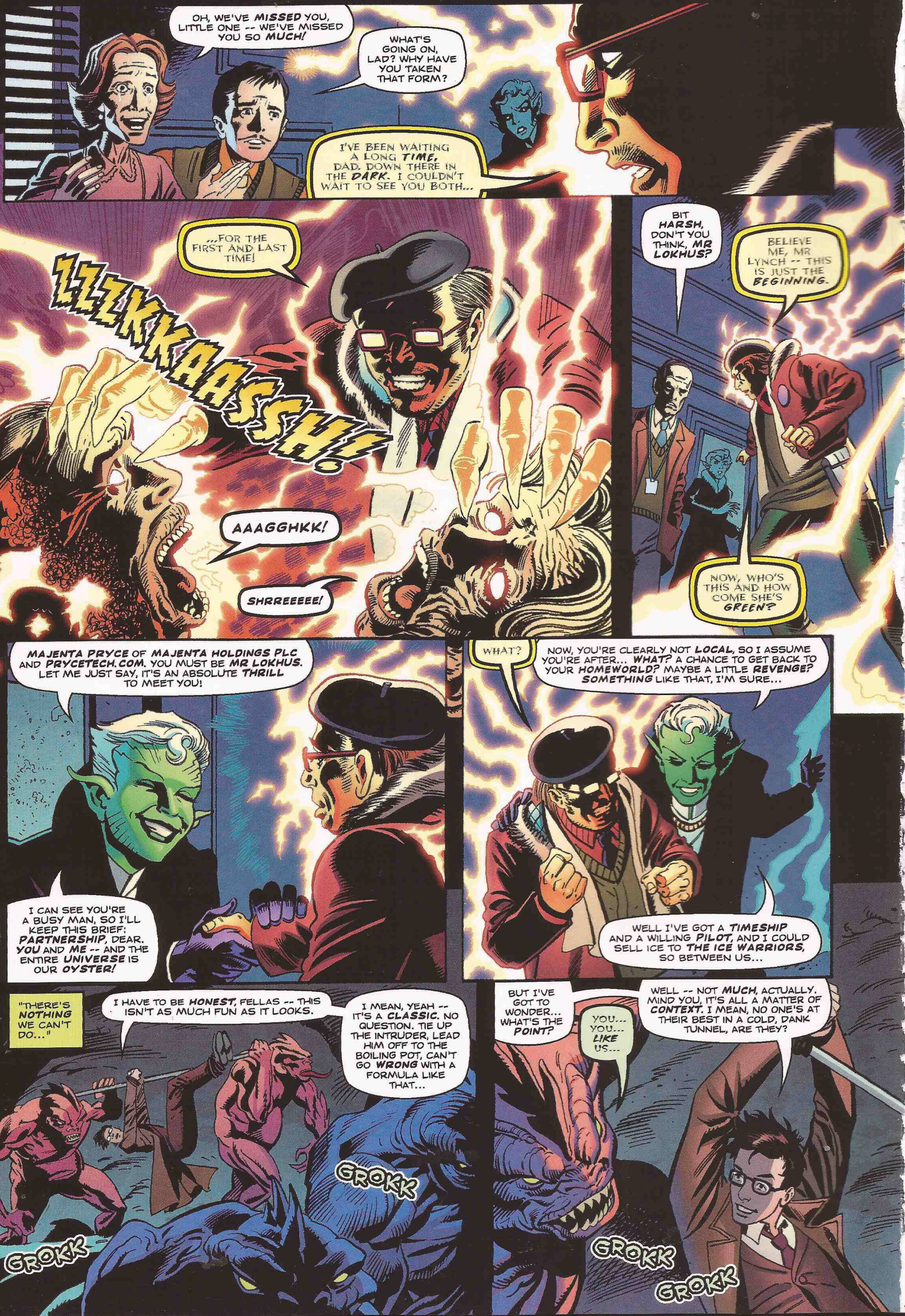
The Brig gets behind the wheel of his Bentley.

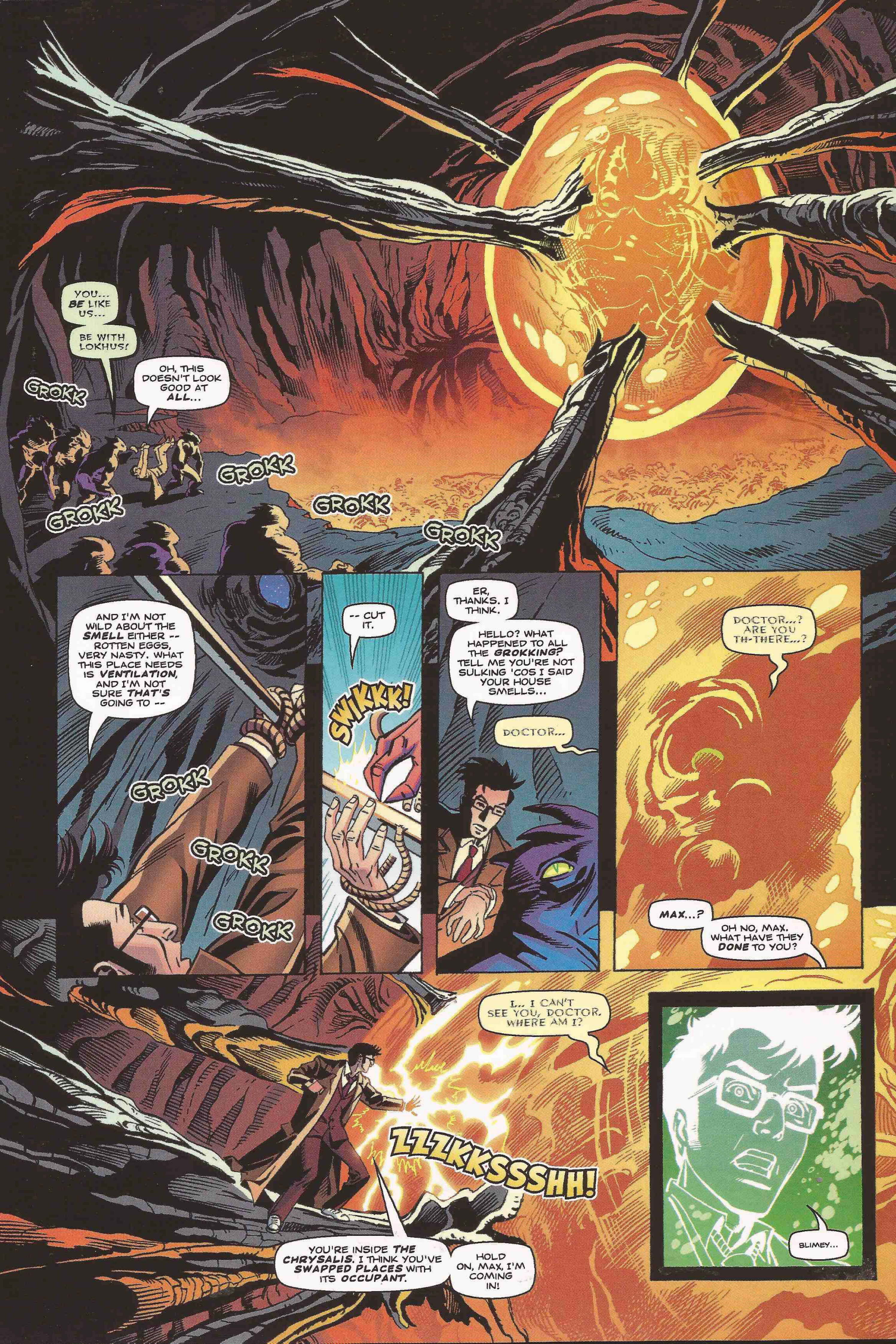
"Going my way, Brigadier?"

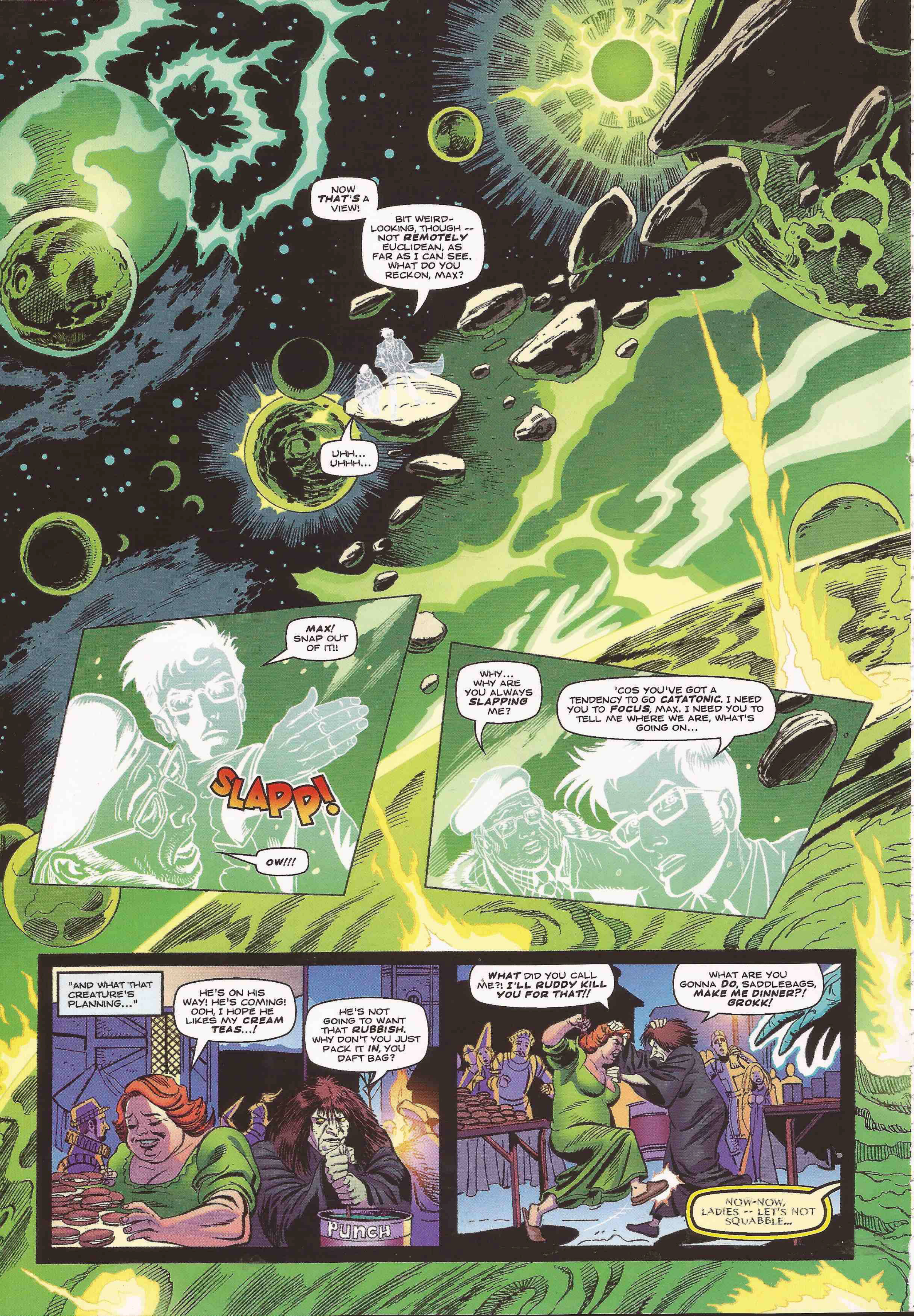
The STOCKBRIDGE CHILD
PART TWO

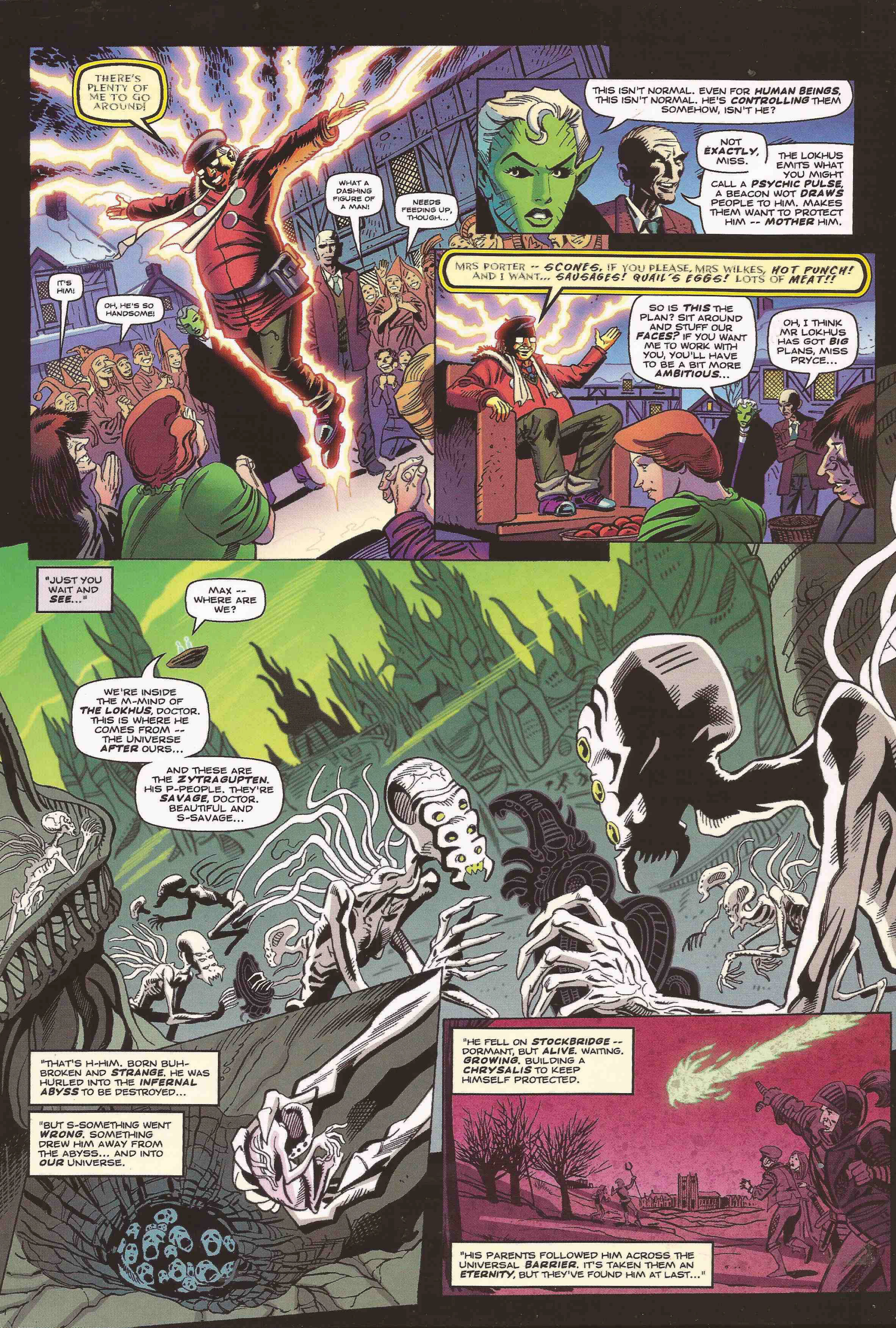

THE OFFICES OF KHRYSALIS KONSTRUCTION, STOCKBRIDGE...
IS THAT MEDDLING WITCH DEAD, HE?
OF COURSE, SHE. I SHOT HER POINT --
-- BLANK.
OUCH. GOOD OLD PLASTICRETE -- THOUGHT I RECOGNISED IT. HARDER THAN STEEL, YOU KNOW...
ALLOW ME TO DEMONSTRATE!
THWAKK!
AUUNGH!
NO ONE HURTS MY FAMILY AND GETS AWAY WITH IT! YOU'LL PAY FOR THAT!
JUST SEND ME THE BILL, DARLING, I'VE GOT PLACES --
TO... BE...
HELLO, EVERYONE.
MISS ME?

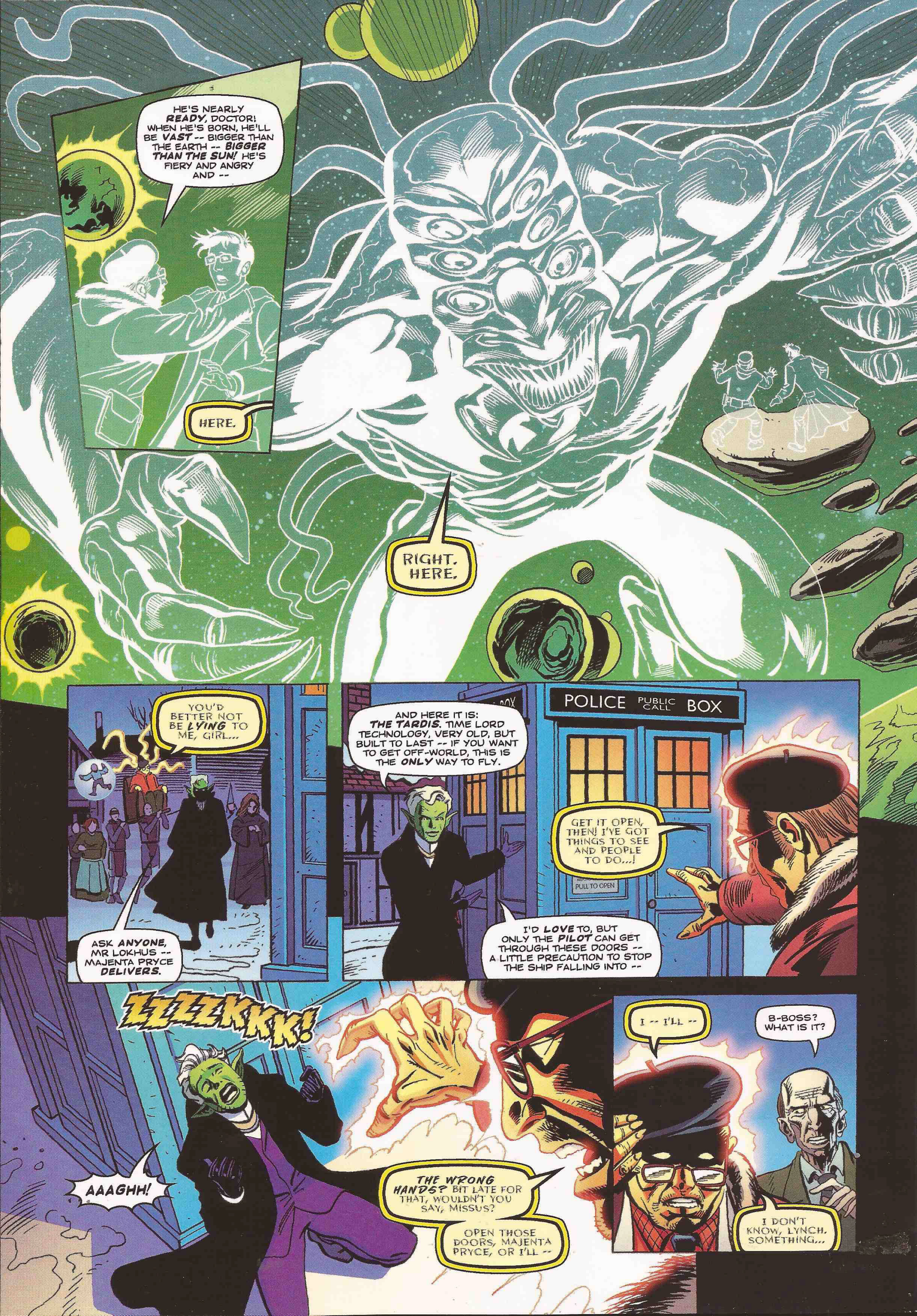
STORY: DAN McDAID
PENCIL ART: MIKE COLLINS
INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

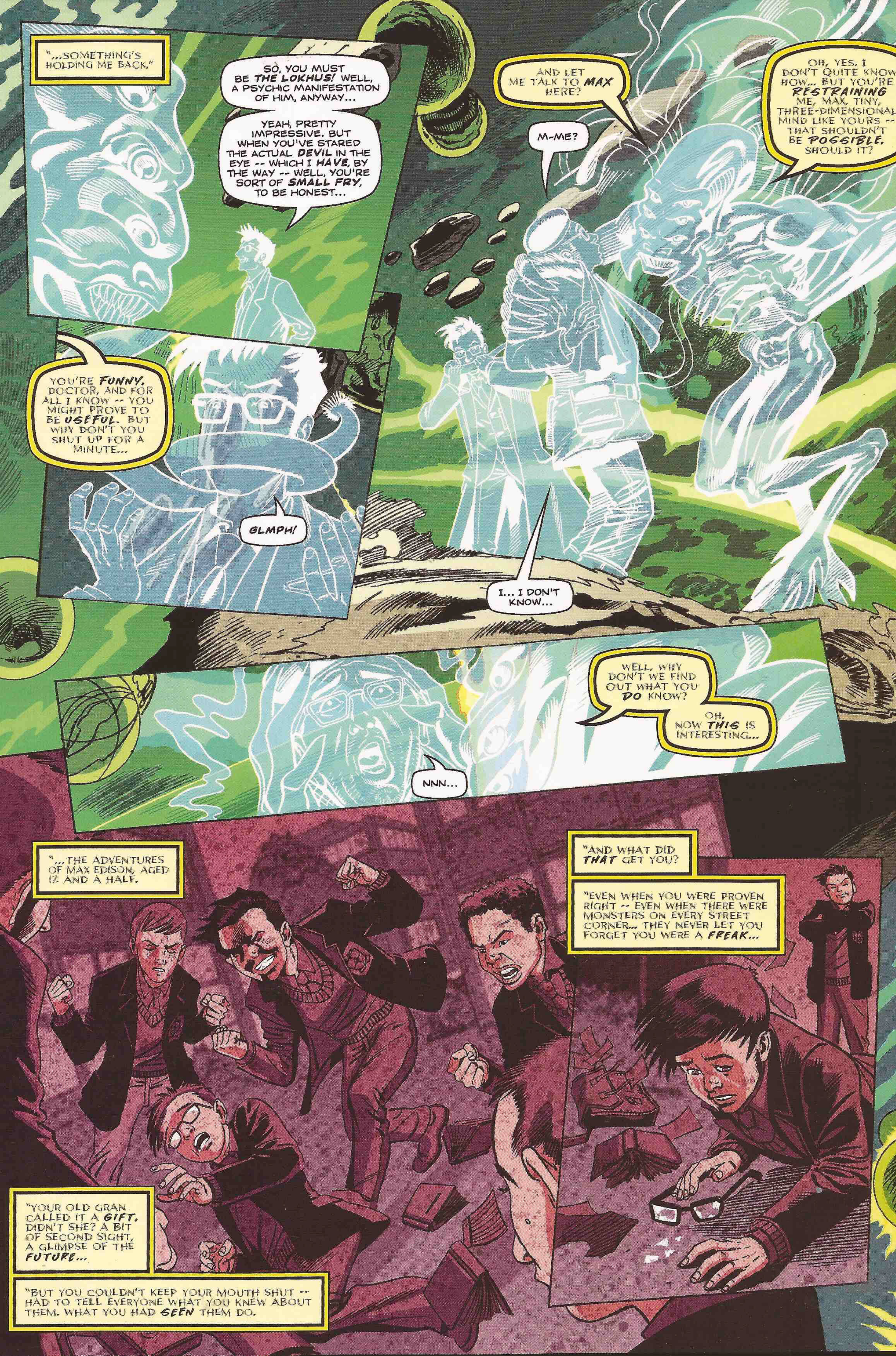

OH, WE'VE MISSED YOU, LITTLE ONE -- WE'VE MISSED YOU SO MUCH!
WHAT'S GOING ON, LAD? WHY HAVE YOU TAKEN THAT FORM?
I'VE BEEN WAITING A LONG TIME, DAD. DOWN THERE IN THE DARK. I COULDN'T WAIT TO SEE YOU BOTH...
...FOR THE FIRST AND LAST TIME!
ZZZKKAASSH!!
AAAGGHKK!
SHRREEEEE!
BIT HARSH, DON'T YOU THINK, MR LOKHUS?
BELIEVE ME, MR LYNCH -- THIS IS JUST THE BEGINNING.
NOW, WHO'S THIS AND HOW COME SHE'S GREEN?
MAJENTA PRYCE OF MAJENTA HOLDINGS PLC AND PRYCETECH.COM. YOU MUST BE MR LOKHUS. LET ME JUST SAY, IT'S AN ABSOLUTE THRILL TO MEET YOU!
I CAN SEE YOU'RE A BUSY MAN, SO I'LL KEEP THIS BRIEF: PARTNERSHIP, DEAR. YOU AND ME -- AND THE ENTIRE UNIVERSE IS OUR OYSTER!
WHAT?
NOW, YOU'RE CLEARLY NOT LOCAL, SO I ASSUME YOU'RE AFTER... WHAT? A CHANCE TO GET BACK TO YOUR HOMEWORLD? MAYBE A LITTLE REVENGE? SOMETHING LIKE THAT, I'M SURE...
WELL I'VE GOT A TIMESHIP AND A WILLING PILOT, AND I COULD SELL ICE TO THE ICE WARRIORS, SO BETWEEN US...
"THERE'S NOTHING WE CAN'T DO..."
I HAVE TO BE HONEST, FELLAS -- THIS ISN'T AS MUCH FUN AS IT LOOKS.
I MEAN, YEAH -- IT'S A CLASSIC. NO QUESTION. TIE UP THE INTRUDER, LEAD HIM OFF TO THE BOILING POT, CAN'T GO WRONG WITH A FORMULA LIKE THAT...
GROKK
GROKK
BUT I'VE GOT TO WONDER... WHAT'S THE POINT?
YOU... YOU... LIKE US...
WELL -- NOT MUCH, ACTUALLY. MIND YOU, IT'S ALL A MATTER OF CONTEXT. I MEAN, NO ONE'S AT THEIR BEST IN A COLD, DANK TUNNEL, ARE THEY?
GROKK
GROKK

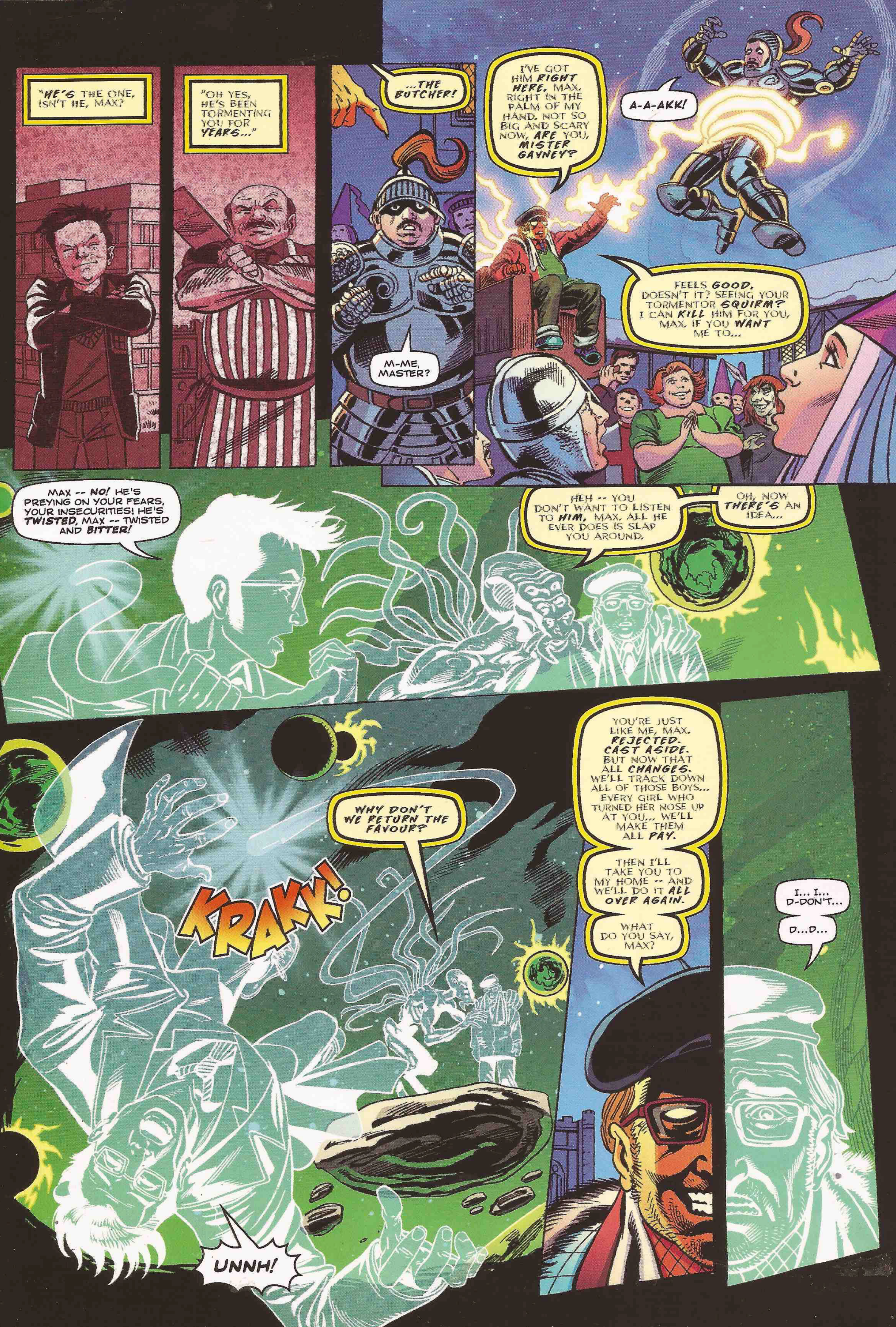

YOU... BE LIKE US...
BE WITH LOKHUS!
OH, THIS DOESN'T LOOK GOOD AT ALL...
GROKK
GROKK
GROKK
GROKK
GROKK
AND I'M NOT WILD ABOUT THE SMELL EITHER -- ROTTEN EGGS, VERY NASTY. WHAT THIS PLACE NEEDS IS VENTILATION, AND I'M NOT SURE THAT'S GOING TO --
GROKK
GROKK
GROKK
-- CUT IT.
SWIKKK!
ER, THANKS. I THINK.
HELLO? WHAT HAPPENED TO ALL THE GROKKING? TELL ME YOU'RE NOT SULKING 'COS I SAID YOUR HOUSE SMELLS...
DOCTOR...
DOCTOR...? ARE YOU TH-THERE...?
MAX...?
OH NO, MAX. WHAT HAVE THEY DONE TO YOU?
I... I CAN'T SEE YOU, DOCTOR. WHERE AM I?
ZZZKKSSSHH!
YOU'RE INSIDE THE CHRYSALIS. I THINK YOU'VE SWAPPED PLACES WITH ITS OCCUPANT.
HOLD ON, MAX, I'M COMING IN!
BLIMEY...

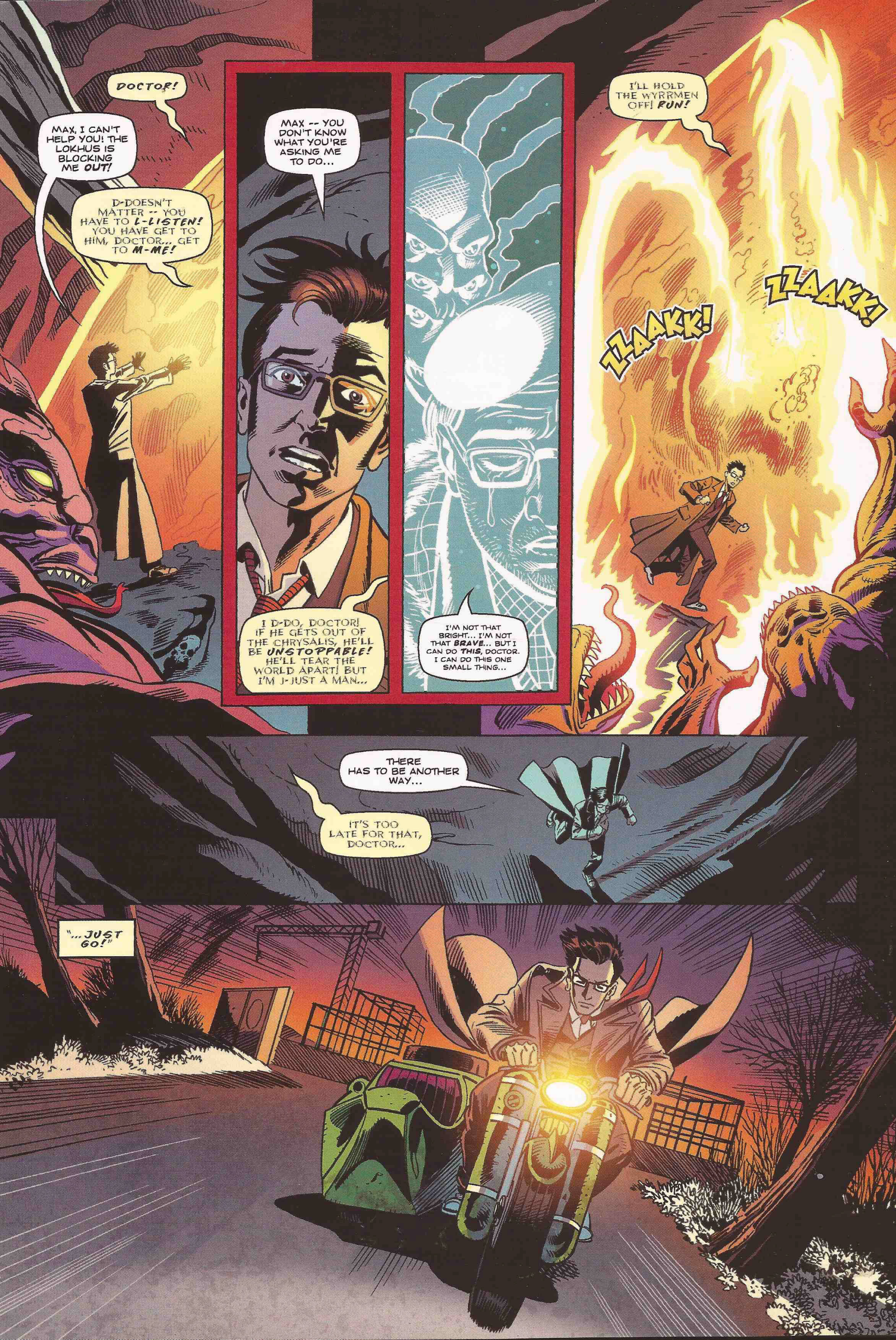

NOW THAT'S A VIEW!
BIT WEIRD-LOOKING, THOUGH -- NOT REMOTELY EUCLIDEAN, AS FAR AS I CAN SEE. WHAT DO YOU RECKON, MAX?
UHH... UHHH...
MAX! SNAP OUT OF IT!!
SLAPP!
OW!!!
WHY... WHY ARE YOU ALWAYS SLAPPING ME?
'COS YOU'VE GOT A TENDENCY TO GO CATATONIC. I NEED YOU TO FOCUS, MAX. I NEED YOU TO TELL ME WHERE WE ARE, WHAT'S GOING ON...
"AND WHAT THAT CREATURE'S PLANNING..."
HE'S ON HIS WAY! HE'S COMING! OOH, I HOPE HE LIKES MY CREAM TEAS...!
HE'S NOT GOING TO WANT THAT RUBBISH. WHY DON'T YOU JUST PACK IT IN, YOU DAFT BAG?
PUNCH
WHAT DID YOU CALL ME?! I'LL RUDDY KILL YOU FOR THAT!!
WHAT ARE YOU GONNA DO, SADDLEBAGS, MAKE ME DINNER?! GROKK!
NOW-NOW, LADIES -- LET'S NOT SQUABBLE...

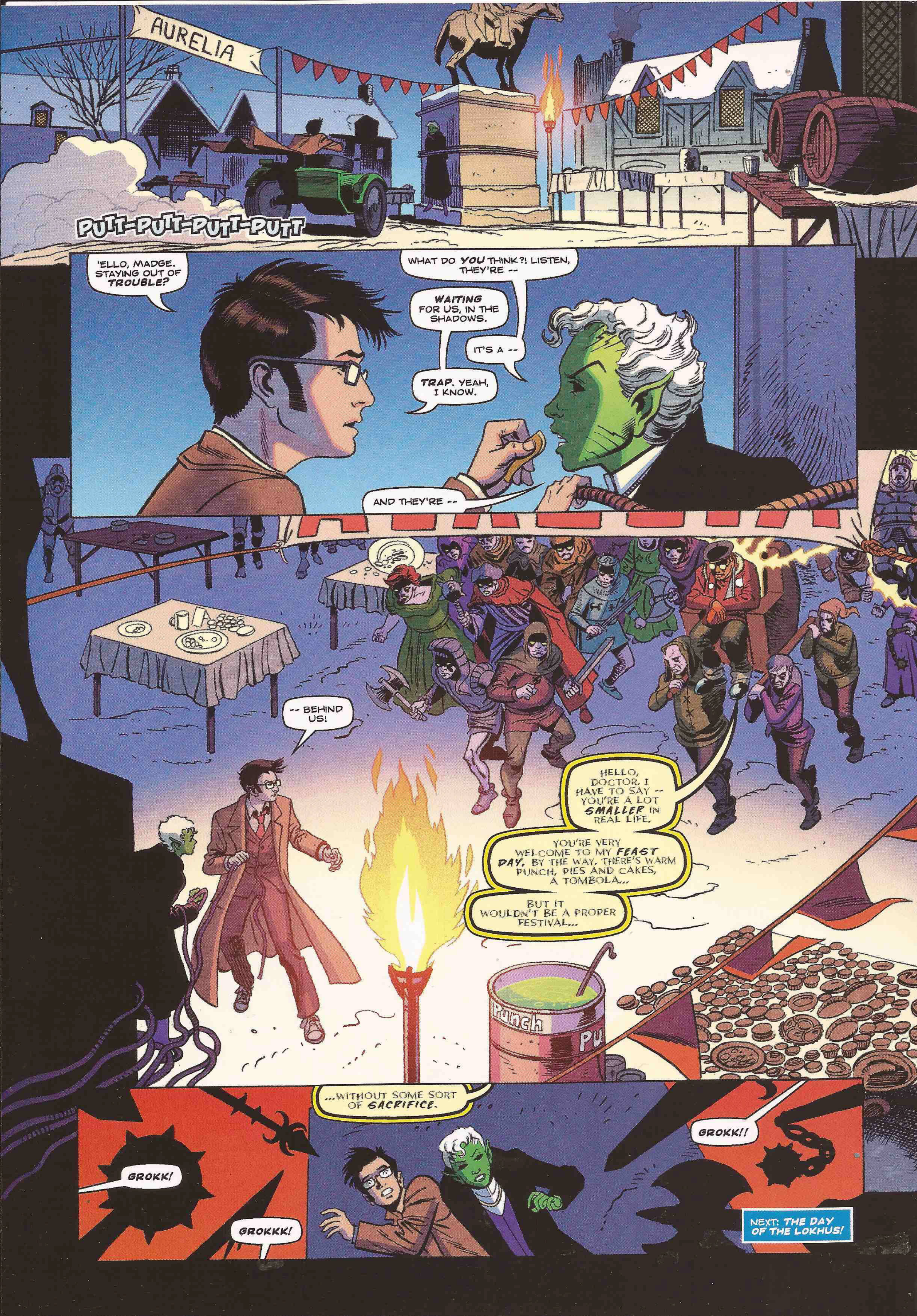

THERE'S PLENTY OF ME TO GO AROUND!
WHAT A DASHING FIGURE OF A MAN!
NEEDS FEEDING UP, THOUGH...
IT'S HIM!
OH, HE'S SO HANDSOME!
THIS ISN'T NORMAL. EVEN FOR HUMAN BEINGS, THIS ISN'T NORMAL. HE'S CONTROLLING THEM SOMEHOW, ISN'T HE?
NOT EXACTLY, MISS.
THE LOKHUS EMITS WHAT YOU MIGHT CALL A PSYCHIC PULSE, A BEACON WOT DRAWS PEOPLE TO HIM. MAKES THEM WANT TO PROTECT HIM -- MOTHER HIM.
MRS PORTER -- SCONES, IF YOU PLEASE. MRS WILKES, HOT PUNCH! AND I WANT... SAUSAGES! QUAIL'S EGGS! LOTS OF MEAT!!
SO IS THIS THE PLAN? SIT AROUND AND STUFF OUR FACES? IF YOU WANT ME TO WORK WITH YOU, YOU'LL HAVE TO BE A BIT MORE AMBITIOUS...
OH, I THINK MR LOKHUS HAS GOT BIG PLANS, MISS PRYCE...
"JUST YOU WAIT AND SEE..."
MAX -- WHERE ARE WE?
WE'RE INSIDE THE M-MIND OF THE LOKHUS, DOCTOR. THIS IS WHERE HE COMES FROM -- THE UNIVERSE AFTER OURS...
AND THESE ARE THE ZYTRAGUPTEN. HIS P-PEOPLE. THEY'RE SAVAGE, DOCTOR. BEAUTIFUL AND S-SAVAGE...
"THAT'S H-HIM. BORN BUH-BROKEN AND STRANGE, HE WAS HURLED INTO THE INFERNAL ABYSS TO BE DESTROYED...
"BUT S-SOMETHING WENT WRONG, SOMETHING DREW HIM AWAY FROM THE ABYSS... AND INTO OUR UNIVERSE.
"HE FELL ON STOCKBRIDGE -- DORMANT, BUT ALIVE. WAITING. GROWING. BUILDING A CHRYSALIS TO KEEP HIMSELF PROTECTED.
"HIS PARENTS FOLLOWED HIM ACROSS THE UNIVERSAL BARRIER. IT'S TAKEN THEM AN ETERNITY, BUT THEY'VE FOUND HIM AT LAST..."


HE'S NEARLY READY, DOCTOR! WHEN HE'S BORN, HE'LL BE VAST -- BIGGER THAN THE EARTH -- BIGGER THAN THE SUN! HE'S FIERY AND ANGRY AND --
HERE.
RIGHT. HERE.
YOU'D BETTER NOT BE LYING TO ME, GIRL...
ASK ANYONE, MR LOKHUS -- MAJENTA PRYCE DELIVERS.
AND HERE IT IS: THE TARDIS. TIME LORD TECHNOLOGY, VERY OLD, BUT BUILT TO LAST -- IF YOU WANT TO GET OFF-WORLD, THIS IS THE ONLY WAY TO FLY.
POLICE PUBLIC CALL BOX
GET IT OPEN, THEN! I'VE GOT THINGS TO SEE AND PEOPLE TO DO...!
PULL TO OPEN
I'D LOVE TO, BUT ONLY THE PILOT CAN GET THROUGH THESE DOORS -- A LITTLE PRECAUTION TO STOP THE SHIP FALLING INTO --
ZZZZKKK!
AAAGHH!
THE WRONG HANDS? BIT LATE FOR THAT, WOULDN'T YOU SAY, MISSUS?
OPEN THOSE DOORS, MAJENTA PRYCE, OR I'LL --
I -- I'LL --
B-BOSS? WHAT IS IT?
I DON'T KNOW, LYNCH. SOMETHING...


"...SOMETHING'S HOLDING ME BACK."
SO, YOU MUST BE THE LOKHUS! WELL, A PSYCHIC MANIFESTATION OF HIM, ANYWAY...
YEAH, PRETTY IMPRESSIVE. BUT WHEN YOU'VE STARED THE ACTUAL DEVIL IN THE EYE -- WHICH I HAVE, BY THE WAY -- WELL, YOU'RE SORT OF SMALL FRY, TO BE HONEST...
YOU'RE FUNNY, DOCTOR, AND FOR ALL I KNOW -- YOU MIGHT PROVE TO BE USEFUL. BUT WHY DON'T YOU SHUT UP FOR A MINUTE...
GLMPH!
AND LET ME TALK TO MAX HERE?
M-ME?
OH, YES. I DON'T QUITE KNOW HOW... BUT YOU'RE RESTRAINING ME, MAX. TINY, THREE-DIMENSIONAL MIND LIKE YOURS -- THAT SHOULDN'T BE POSSIBLE. SHOULD IT?
I... I DON'T KNOW...
WELL, WHY DON'T WE FIND OUT WHAT YOU DO KNOW?
NNN...
OH, NOW THIS IS INTERESTING...
"...THE ADVENTURES OF MAX EDISON, AGED 12 AND A HALF.
"YOUR OLD GRAN CALLED IT A GIFT, DIDN'T SHE? A BIT OF SECOND SIGHT, A GLIMPSE OF THE FUTURE...
"BUT YOU COULDN'T KEEP YOUR MOUTH SHUT -- HAD TO TELL EVERYONE WHAT YOU KNEW ABOUT THEM. WHAT YOU HAD SEEN THEM DO.
"AND WHAT DID THAT GET YOU?
"EVEN WHEN YOU WERE PROVEN RIGHT -- EVEN WHEN THERE WERE MONSTERS ON EVERY STREET CORNER... THEY NEVER LET YOU FORGET YOU WERE A FREAK...


"HE'S THE ONE, ISN'T HE, MAX?
"OH YES, HE'S BEEN TORMENTING YOU FOR YEARS..."
...THE BUTCHER!
M-ME, MASTER?
I'VE GOT HIM RIGHT HERE, MAX, RIGHT IN THE PALM OF MY HAND. NOT SO BIG AND SCARY NOW, ARE YOU, MISTER GAVNEY?
A-A-AKK!
FEELS GOOD, DOESN'T IT? SEEING YOUR TORMENTOR SQUIRM? I CAN KILL HIM FOR YOU, MAX, IF YOU WANT ME TO...
MAX -- NO! HE'S PREYING ON YOUR FEARS, YOUR INSECURITIES! HE'S TWISTED, MAX -- TWISTED AND BITTER!
HEH -- YOU DON'T WANT TO LISTEN TO HIM, MAX. ALL HE EVER DOES IS SLAP YOU AROUND.
OH, NOW THERE'S AN IDEA...
WHY DON'T WE RETURN THE FAVOUR?
KRAKK!
UNNH!
YOU'RE JUST LIKE ME, MAX. REJECTED. CAST ASIDE. BUT NOW THAT ALL CHANGES. WE'LL TRACK DOWN ALL OF THOSE BOYS... EVERY GIRL WHO TURNED HER NOSE UP AT YOU... WE'LL MAKE THEM ALL PAY.
THEN I'LL TAKE YOU TO MY HOME -- AND WE'LL DO IT ALL OVER AGAIN.
WHAT DO YOU SAY, MAX?
I... I... D-DON'T...
D...D...


DOCTOR!
MAX, I CAN'T HELP YOU! THE LOKHUS IS BLOCKING ME **OUT!**
D-DOESN'T MATTER -- YOU HAVE TO **L-LISTEN!** YOU HAVE GET TO HIM, DOCTOR... GET TO **M-ME!**
MAX -- YOU DON'T KNOW WHAT YOU'RE ASKING ME TO DO...
I D-DO, DOCTOR! IF HE GETS OUT OF THE CHRYSALIS, HE'LL BE **UNSTOPPABLE!** HE'LL TEAR THE WORLD APART! BUT I'M J-JUST A MAN...
I'M NOT THAT BRIGHT... I'M NOT THAT **BRAVE**... BUT I CAN DO **THIS**, DOCTOR. I CAN DO THIS ONE SMALL THING...
I'LL HOLD THE WYRRMEN OFF! **RUN!**
ZZAAKK!
ZZAAKK!
THERE HAS TO BE ANOTHER WAY...
IT'S TOO LATE FOR THAT, DOCTOR...
"...JUST GO!"


AURELIA
PUTT-PUTT-PUTT-PUTT
'ELLO, MADGE. STAYING OUT OF TROUBLE?
WHAT DO YOU THINK?! LISTEN, THEY'RE --
WAITING FOR US, IN THE SHADOWS.
IT'S A --
TRAP. YEAH, I KNOW.
AND THEY'RE --
-- BEHIND US!
HELLO, DOCTOR. I HAVE TO SAY -- YOU'RE A LOT SMALLER IN REAL LIFE.
YOU'RE VERY WELCOME TO MY FEAST DAY, BY THE WAY. THERE'S WARM PUNCH, PIES AND CAKES, A TOMBOLA...
BUT IT WOULDN'T BE A PROPER FESTIVAL...
Punch
Pu
...WITHOUT SOME SORT OF SACRIFICE.
GROKK!
GROKKK!
GROKK!!
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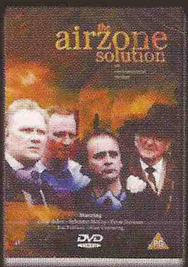

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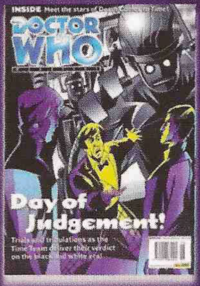

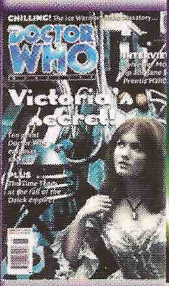

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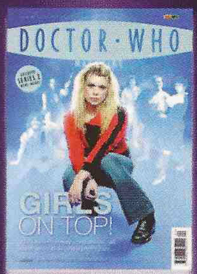

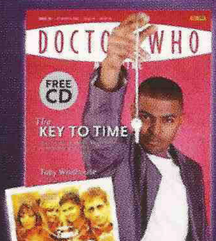

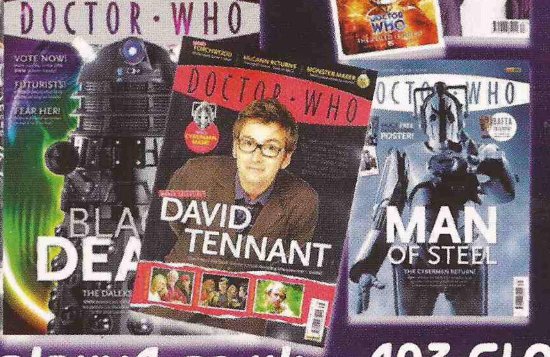

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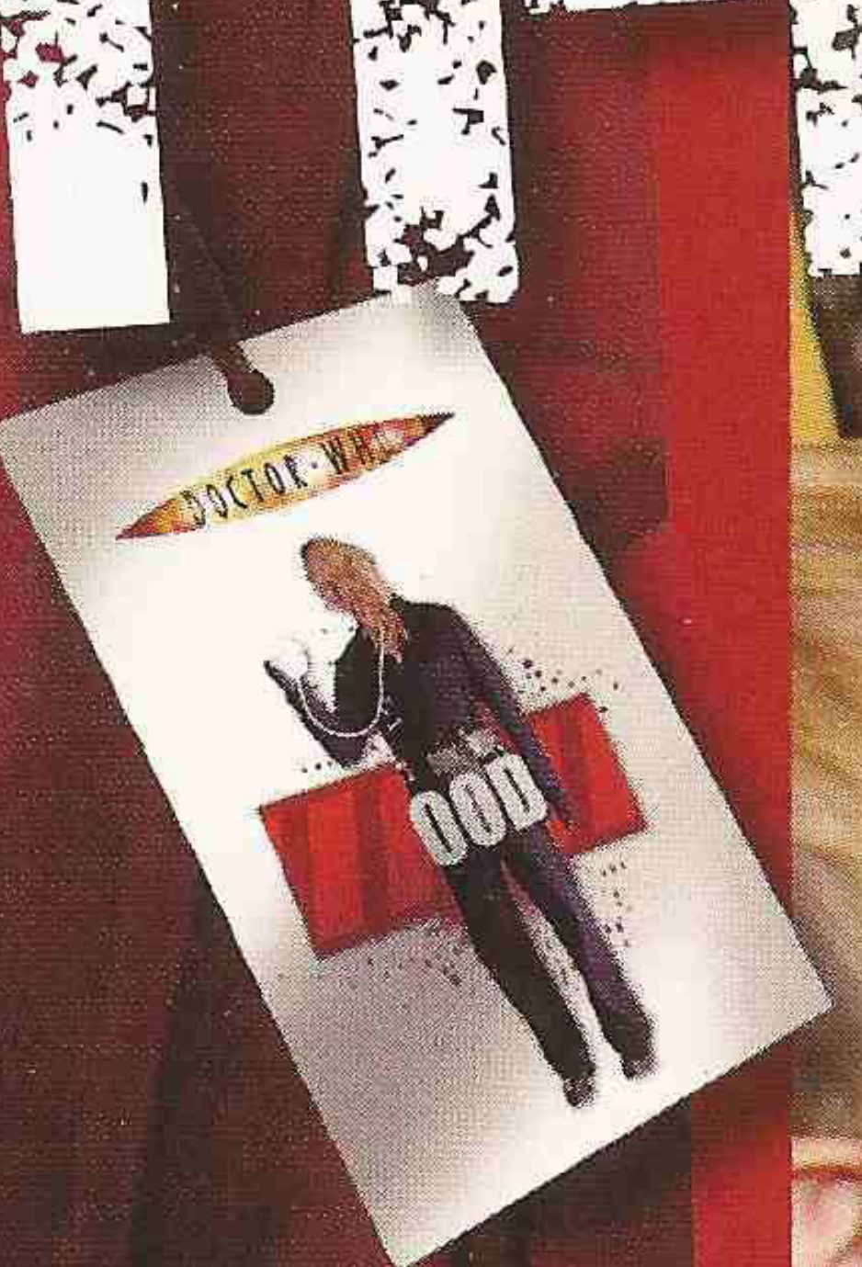


Don't get *too* close! A young fan tries tickling an Ood's fronds.

It was the trip of a lifetime, as hundreds of fans descended on the Upper Boat studios for an insider's view of the making of *Doctor Who*. **DWM** went behind the scenes...

Photography: Chris Frowen/**DWM**

November 9 2008. It's a cold Sunday morning, and at the Blue Box café on the *Doctor Who* studio lot in Upper Boat, Wales, the show's crew are gathered for a pep talk. It's the second day of the ambitious *Doctor Who Backstage* tour, where, for the first time ever, members of the public can get up close and personal with the world of *Doctor Who*. And it's all for charity! Dozens of members of the show's crew, ranging everywhere from floor runners to executive producers, have given their time up for Children in Need, and now they're gearing up for the final day of the tour's gruelling four-day run.

Over this weekend more than 400 faithful fans have entered the TARDIS doors using their own personal specially-cut keys for a unique insight into the behind the scenes world of *Doctor Who*. It's not Willy Wonka opening the doors to the chocolate factory, but it's close.

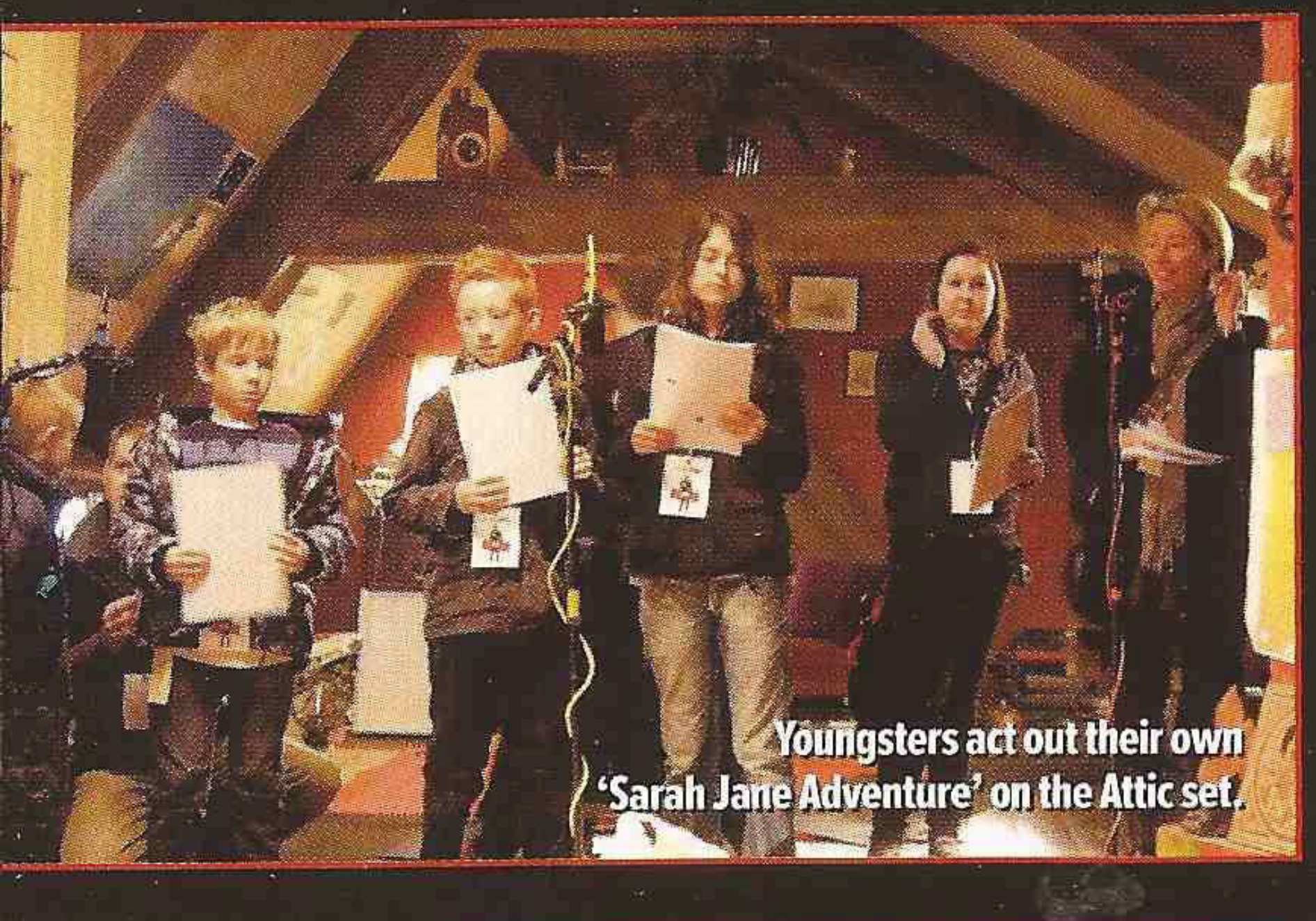
Following the successes of the special *Doctor Who* scene and the 'Galactic Dinner' in 2005, the *Doctor Who* concert in 2006, and *Time Crash* (guest starring Peter Davison) in 2007, it seems like the Time Lord has become a mainstay of the annual fundraiser.

"*Doctor Who* receives an enormous number of charity requests each year," says Brand Manager Ian Grutchfield. "One of our reasons for working with Children in Need is that we know every penny raised goes to the good causes. Also, the timing of Children in Need is fortuitous, as we are always looking for a way to start to remind viewers that *Doctor Who* is back on air at Christmas, before our main campaign starts in December."

The tour has been taken over a year of planning, and represents one of the biggest organisational feats ever achieved by the *Doctor Who* team. "This sort of event relies on a main crew of over 70 people, as well as its own dedicated team," explains Ian. "The most important thing has been working the tour days around *Torchwood*'s production, so we don't interrupt their filming schedule. We worked months in advance with the production team to ensure that the studios would be free for the time we needed."

So how was *Doctor Who Backstage* put together? "Our tour producer Elisabeth Nicholls – Libby – has worked with the drama and promotions and branding teams at BBC Wales to develop this. We did a lot of research to ensure it was different from the usual studio tour experience. We knew it had to be interactive and give visitors the opportunity to experience aspects of the film-making business, rather than a simple look around the sets."

Costume designer Louise Page displays some of the costumes she's created for the series.


Youngsters act out their own 'Sarah Jane Adventure' on the Attic set.

Eve Myles signs autographs for fans in the Torchwood Hub.

Indeed 'experience' seems to be the buzzword for the tour, borne out by the host of activities each visitor gets to take part in, including special effects displays, green screen demonstrations (you too can defeat the Pyroviles!), plus a chance to aid K9 and battle the Sontarans as part of a specially-written radio episode of *The Sarah Jane Adventures*, performed on the actual attic set. And putting the young volunteers through their paces before the microphone is none other than Sylvia Noble herself, actress Jacqueline King.

"I'm helping with the radio production," she says during a break between groups. "I'm here to offer my encouragement, though I'm not sure it's needed! The last group pronounced words I'd have never been able to manage. They gave it great gusto and were superb!"

And how is she finding her day of playing host? "You can't tire of enthusiasm, can you? The children are so wide-eyed, and enjoy everything that they see. And, bless them, some of them even recognised Sylvia. And it's just a joy to see them thrilled by an experience they've seen on television, which they can then take into other parts of their lives."

Despite spending a year with the *Doctor Who* cast, Jacqueline spent surprisingly little time at the Upper Boat studios. "I did a few costume changes and readthroughs here, but all my work was on location. I never got to go on the TARDIS set. I was shown it, on one of the filming days, but I've never actually set foot on it. Can I do that today?" **DWM** thinks that might be possible. "Well thank you very much!"

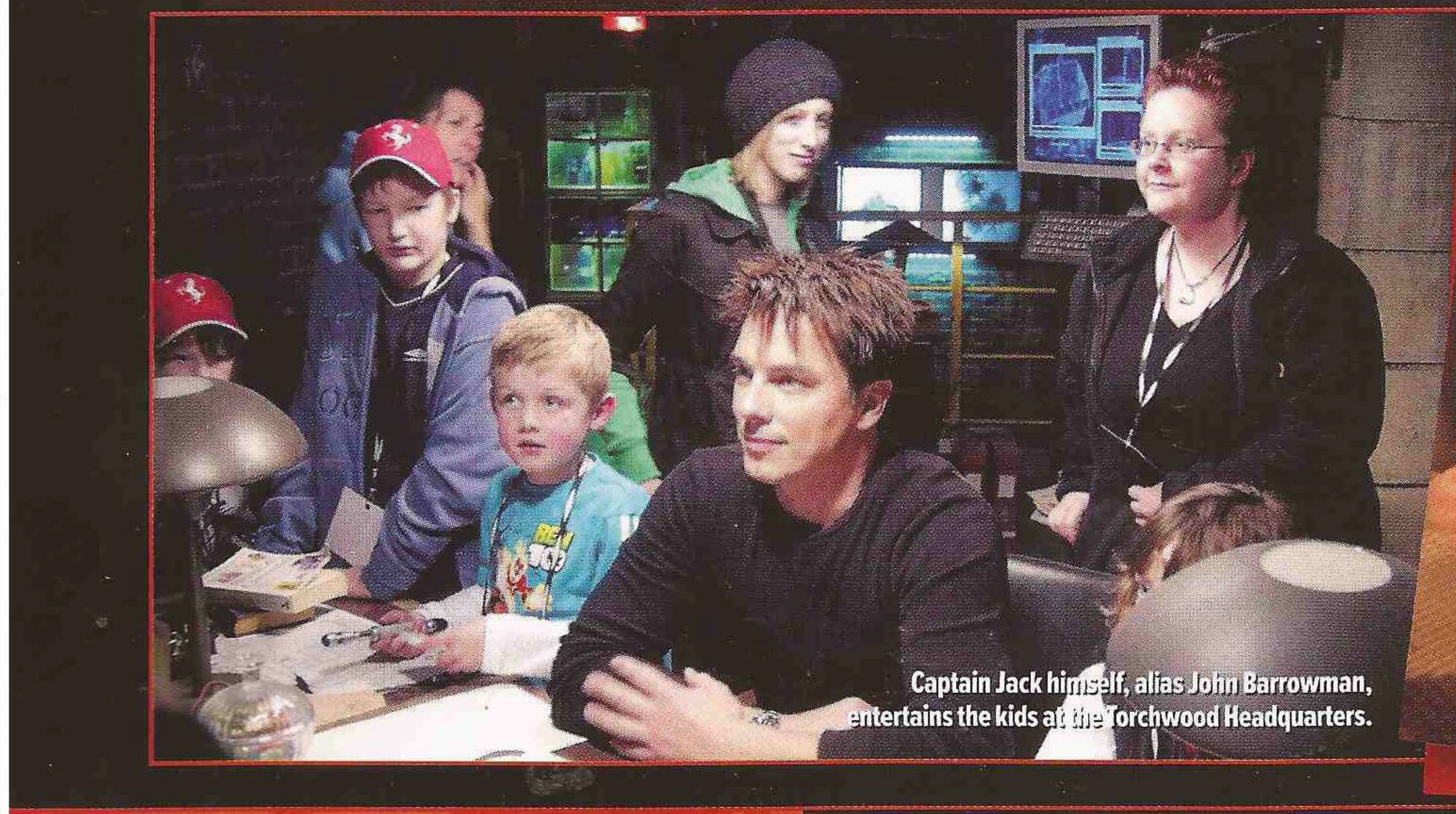
Leaving the attic behind, **DWM** and the rest of Team Hath (other groups include Team Ood, Team Judoon and Team Slitheen!) move on to Rani Chandra's house from *The Sarah Jane Adventures*, which today has been taken over by *Doctor Who* costume designer Louise Page, proudly displaying the fruits of three seasons' worth of labours. "I wanted to include iconic costumes," Louise explains. "Things like Martha's leather jacket and Astrid's dress. David's brown suit is the first thing you see – and you won't see it in any of the exhibitions right now. The children seem fascinated by touching the costumes – that touchy-feely aspect really excites them."

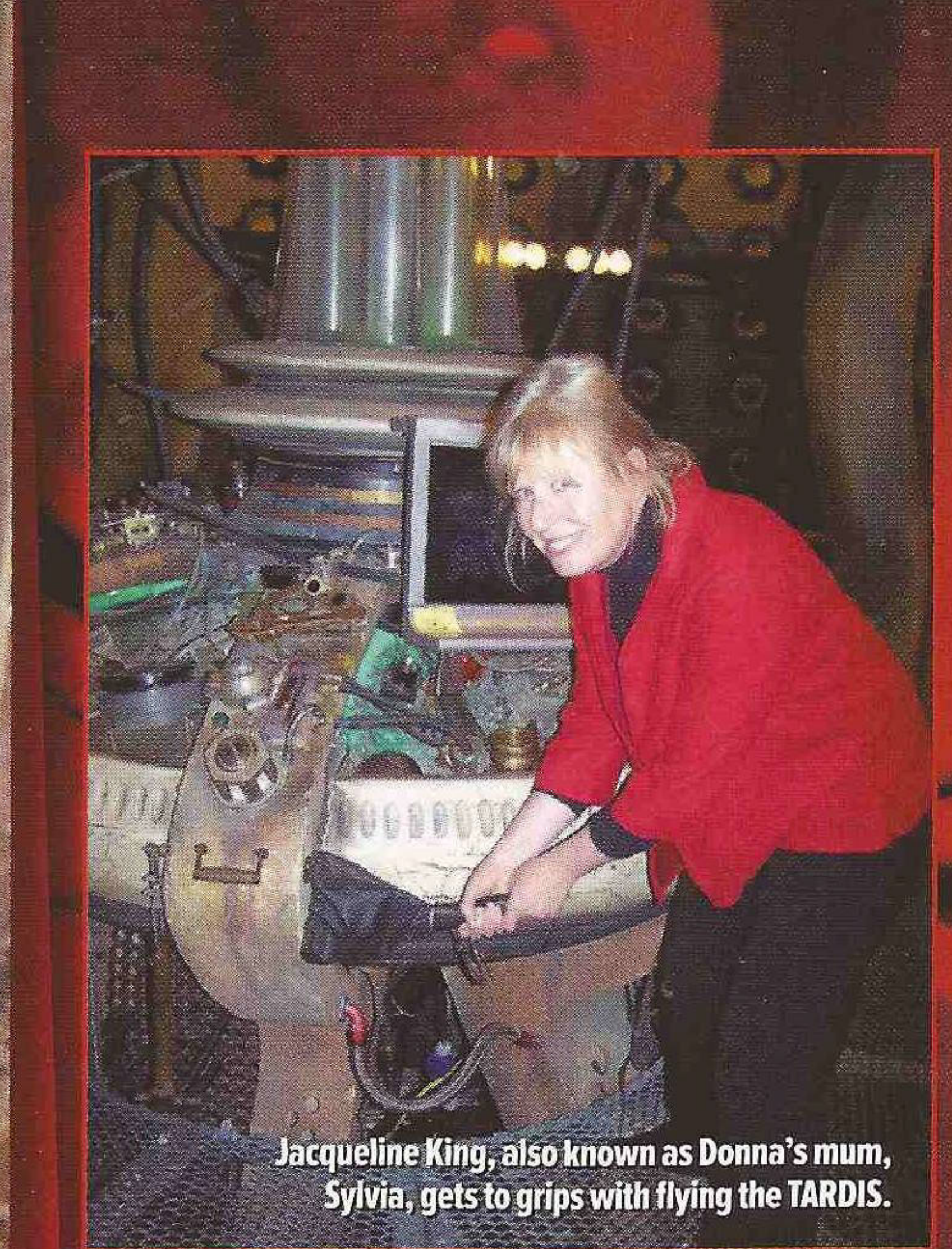
Next comes the Hub, home to the Torchwood crew. Taking a break from filming the new series, *Children of Earth*, is Eve Myles (Gwen), who is the guide for this morning's groups, with John Barrowman due to make an appearance in the afternoon. There's a chance to sit at Captain Jack's desk, wander round the autopsy room, and rounding off the experience later is a special preview of the 456 creature, Torchwood's latest alien adversary.

"The tour just seemed like a great thing to be involved in," Eve tells **DWM**. "You never get to see the public walk around the hub, or the attic, and things like that, so just to watch their faces is really, really lovely. I mean unbelievably so – it reminded me of my reactions the first time I saw it all.

The amount of knowledge that these kids have is amazing. I've just taken them around the *Torchwood* autopsy room, and they were able to tell me everything that went on there, and what everything is used for."

We leave Eve signing autographs and move on to the Torchwood cells, a dank, darkened space, where the visitors delight in getting to know some imprisoned *Doctor Who* aliens. "Put your fingers through the holes, and touch his tentacles," tour guide Anthony urges a young fan enraptured by an Ood.


Captain Jack himself, alias John Barrowman, entertains the kids at the Torchwood Headquarters.

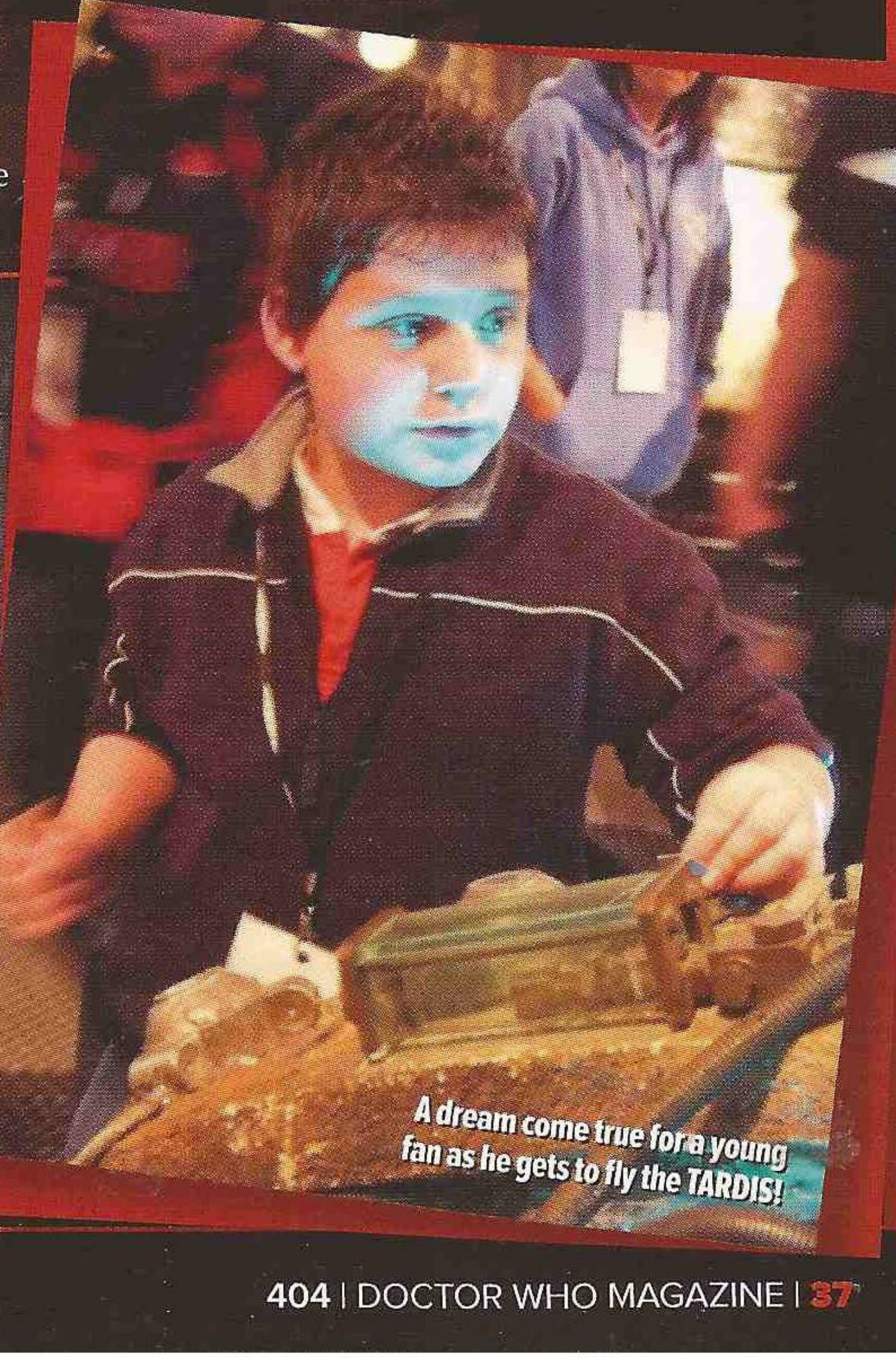

Jacqueline King, also known as Donna's mum, Sylvia, gets to grips with flying the TARDIS.

The final studio set is the cavernous TARDIS interior. Here Danny Hargreaves and the team at Any Effects are demonstrating their special effects magic, with the console exploding in a shower of sparks. Watching the crowd's reactions with interest and more than a little pride is recently departed *Doctor Who* producer Phil Collinson.

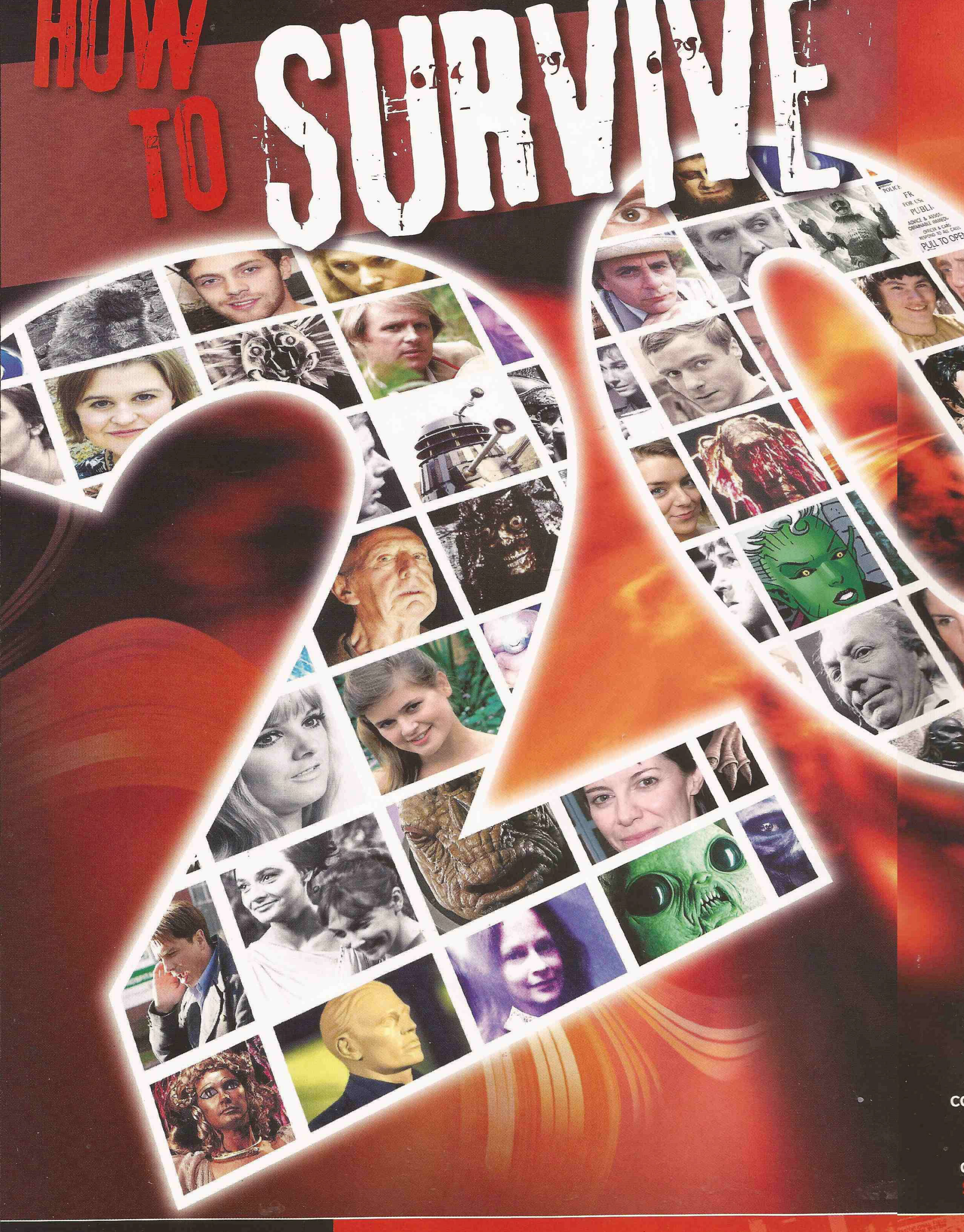
"Today's been brilliant," he says. "When we were planning to bring *Doctor Who* back, one of the big things that I really hoped was that kids could be as inspired by it as I was, really. It was a very important part of my childhood, and a very important part of my love of TV."

Jacqueline King agrees: "The impression I get is that Russell T Davies only has children in mind when he writes... that's where he's focusing. You can see how much their imaginations are inspired. Other programmes sometimes manage it, but *Doctor Who* is specifically for children."

Phil plays proud host when answering vistors' questions about the TARDIS set. How is the set looking after four series of faithful service? "Well it's four-and-a-half years old now, and it's had one major move, from our old Newport studios to here. I think it's holding up pretty well. It's getting a bit of welly today, but it's still standing. I hadn't seen it in six months, yet it looks every bit as wonderful as when I walked away. This is the best set in the world," he grins. "Best set in the world!" DWM


A dream come true for a young fan as he gets to fly the TARDIS!

HOW TO SURVIVE



WITHOUT A NEW SERIES...

Okay, let's be honest. Whatever reasons have been given for there being no new series of *Doctor Who* in 2009, we're all a *bit* disappointed, aren't we? Just how slowly will the weeks seem to pass? Of course, if you're missing your *Doctor Who* fix, there are still plenty of ways you can catch up with the Doctor, as Scott Handcock finds out...

In a year with no regular series of adventures on our screens, it would be easy to think that *Doctor Who* had stopped completely, that we might have to wait a whole year to see him again, in any format. But that isn't the case...

In fact, with the Tenth Doctor taking a bit of a break from the telly, there are actually even more adventures out there than ever before – with lots of different Doctors, lots of different friends, and a whole host of the universe's most feared alien menaces, old and new! And it's not confined to your television set, either. You can follow his adventures in books, online, in comic strips... maybe even on your MP3 player as you walk the dog. Who knows?! And yes, you can also catch up with classic adventures on your actual television set, courtesy of the DVD releases!

But that's not all, because there are still four glorious Specials in production right now in Cardiff. That's four more doses of David Tennant due to hit our screens this year, before a brand-new incarnation of the Doctor sees in 2010. That's two-hundred-and-forty precious minutes to look forward to. Not forgetting the continuing exploits of *Torchwood* and *The Sarah Jane Adventures* elsewhere in the BBC One schedules.

Because you see, actually, it's all still happening. Yes, all right, we might not have *Doctor Who* on our screens for 13 consecutive weeks this year, but he'll soon be back, better than ever, and he's left us lots to enjoy in the meantime. And there really is something for everybody! So join us as we take a glimpse into the future, to find out what new adventures await the Doctor and his friends in 2009.

We promise you won't be disappointed...

DOCTOR WHO ON DVD

Of course, perhaps the best solution for those fans missing the television series itself is to catch up on some of the Doctor's old adventures on brand-new, spangly DVD sets from 2|entertain...

2009 will see more past Doctor releases than ever before, including four themed box sets, covering a total of *seventeen* separate stories – meaning fans can watch nearly two episodes a week throughout the year without ever seeing the same one twice!

"We have a cracking year of releases coming up," enthuses Commissioning Editor Daniel Hall, "starting with *The E-Space Trilogy* box set [*see page 9 – Ed*], which includes some great making-ofs to accompany every story. There's also the yucky *Blood Show*, a look at how and why we eat blood in real life; and *Leaves of Blood*, a study of vampires in literature. Most insane of all, however, is our *Frockumentary* on Romana. It's a companion biog like you've never seen...!"

In black and white no longer! Using a revolutionary new process, *Planet of the Daleks* has been restored to full colour!

"WITH A **NEW** PROCESS, WE'VE **RECOLOURISED** EPISODE THREE OF **PLANET OF THE DALEKS**!"

February sees the release of a second box set, comprising two consecutive William Hartnell stories: *The Rescue* and *The Romans*. "It's a tremendous example of *Doctor Who* experimenting with new things," Dan observes. "As with all creative things, some bits work, others don't. But that embracing of change is one of the most enchanting things about the series." The Value Added Material (or VAM, to the cool kids) for this release includes a feature on Dennis Spooner; a wonderful sequence covering Roman banquets courtesy of a 1973 edition of *Blue Peter*; and *Girls, Girls, Girls* – the first in an occasional series about the Doctor's companions, taking a light-hearted look at their appearances in the 1960s.

Colin Baker's second adventure, *Attack of the Cybermen*, is scheduled for release in March, and heralds not only the return of the Cybermen, but also space mercenary Lytton from the previous year's *Resurrection of the Daleks*, and will once again be packed with extra features. Beyond March, however, details are yet to be confirmed. "We can't commit to dates beyond then," Dan explains, "though we have a pretty good idea of what's coming. So here's a super-sneak preview into what the rest of 2009 has in store for *Doctor Who* on DVD...

"Fans missing out on their regular dose of South Wales will be pleased to hear that the 1987 Sylvester McCoy story *Delta and the Bannermen* is set for release later in the year, with VAM including a wealth of archive material; a rare, extended edit of Part One; and a further edition of the popular *Stripped for Action* series, this time looking at the Seventh Doctor's comic strip outings.

"Then, as a contrast to jolly *Delta*, we've got *Image of the Fendahl* waiting in the wings," Dan continues. "This is *Doctor Who* having great fun with gothic horror: Tom Baker, Louise Jameson, a mansion house, and great monsters... It doesn't get much better! And as well as the standard VAM, we've some of my favourite additions: deleted and extended scenes!" Tom Baker's Doctor then returns, alone, for *The Deadly Assassin* later in the year, with special features for this release including *The Gallifreyan Candidate* and *The Frighten Factor*, and a special helping of Production Information Subtitles written by former **DWM** competition winner Niall Boyce.

At which point, it's probably time to slip another box set into the schedules – this time bringing together the 1973 Jon Pertwee adventures *Frontier in Space* and *Planet of the Daleks* to form the *Dalek War* box set, which also includes a very special treat for fans. "Until recently, Episode Three of *Planet of the Daleks* has only been available in black-and-white," Dan says, "but we've now recolourised the episode using a specialist Hollywood company, with additional, brilliant work being carried out by colourist Jonathan Wood at the BBC."

A brand-new process has also been developed that can recover a programme's original colour from black-and-white telecine recordings, the results of which UK viewers may already have witnessed premier on an episode of *Dad's Army* back in December. "We were so impressed by early tests of this process," Dan continues, "that 2|entertain subsequently contributed thousands of pounds to assist in its research and development, and we're very proud to see it used on this release!" The *Dalek War* box set will also include a biography on Roger Delgado, the original Master; an *A-Z of Gadgets* for younger fans; and a double helping of the *Stripped for Action* series, one of which will be a special episode dedicated to the Daleks themselves...

Perhaps the most ambitious and exciting release of the year, however, will be the special triple-disc set of *The War Games*, boasting over two hours of extras, with commentaries for every episode on top of that! "It's a release I'm personally very proud of," notes Dan, "and because it's such an important story, we've really gone to town on it!"

Delta and the Bannermen.

Image of the Fendahl.

The War Games.

Indeed, this ten-part epic marks the final black-and-white story in *Doctor Who*'s history, as well as bidding a fond farewell to companions Jamie and Zoe, and even the Second Doctor himself. Documentaries include *Shades of Grey*, an examination of the pleasures and pressures of black-and-white film-making; *Talking About Regeneration*; *War Zones*, examining and deconstructing the wars featured in the story; a making-of documentary; and further instalments of the occasional features *Now and Then* and *Stripped for Action*.

"And as well as all that," continues Dan, "other extras include conversations with composer Dudley Simpson and make up designer Sylvia James; the first of a series examining the Target Books, *On Target*, this time focusing on Malcolm Hulke; and the insane-yet-adorable Scottish Falsetto Sock Puppet Theatre's unique take on the story!"

So, there you have it: an exclusive sneak peek at what's in store for the DVD range in 2009. And the keen mathematicians amongst you will have noticed that there's still one box set and five whole stories unaccounted for. Let the speculation begin!

Another chance to see the Cybercontroller as Attack of the Cybermen comes to DVD...

DOCTOR WHO BOOKS

Although he's away from our screens, the Tenth Doctor's adventures continue in a range of original tie-in novels published by BBC Books, overseen by Creative Consultant and Series Editor Justin Richards.

"The stories in the books this year reflect what's happening in the TV series," Justin explains, "so we have the Doctor travelling without a continuing companion. Obviously, he meets people who play an important role in each story, and who he cares very deeply for, but we don't have an ongoing companion as such."

Instead, BBC Books is pitting the Doctor against a whole horde of monstrous and iconic enemies seen recently on TV, including Daleks, Sontarans, Autons, Slitheen, Judoon, and the Krillitanes from *School Reunion.*

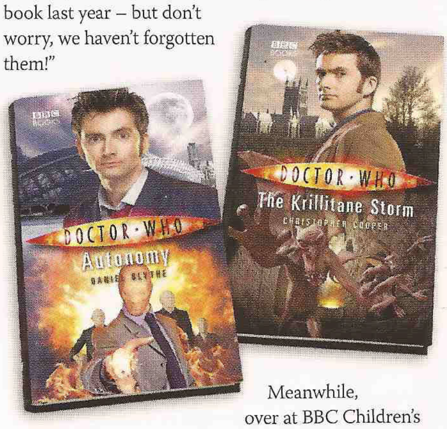
The first trio of monster-packed titles, due for release in April, include Colin Brake's *Judgement of the Judoon, The Slitheen Excursion* by Simon Guerrier, and *Prisoner of the Daleks* by Trevor Baxendale, with a further title in the *Quick Reads* series – *The Sontaran Games* by Jacqueline Rayner – available in March. Then, in the Autumn, expect further frights for the Doctor in Daniel Blythe's *Autonomy, The Taking of Chelsea 426* by David Llewellyn, and Chris Cooper's *The Krillitane Storm.*

"The lack of a full series does give us some freedom to do more of our own thing," observes Justin, "and that's why we've got a returning villain in each novel this year. Normally, we're constrained by which monsters may or may not be coming back on television, so we've taken the opportunity to have the Doctor meet some iconic monsters from his past. And it's great to be able to give that extra hook for the readers, and for the writers to play with some of the best monster-toys in the shop!"

BBC BOOKS
DOCTOR·WHO
The Slitheen Excursion
SIMON GUERRIER
BBC BOOKS
DOCTOR·WHO
Prisoner of the Daleks
TREVOR BAXENDALE

So, that's some of the old monsters covered, but what about the Doctors themselves? "We're all very keen to resurrect the 'Past Doctor' novels, and it *will* certainly happen," Justin reveals, "but I'm afraid it won't be in 2009. We're concentrating on keeping the current series fresh in everyone's minds, and in 2010 we'll be dedicated to making the series' return the triumphant success it's undoubtedly going to be. So watch this space – but don't hold your breath!"

Further titles are also in the pipeline, including one other very special fiction release, and new additions to the series of *Doctor Who* reference books. "You can expect us to redress the balance a bit from the over-coverage of Monsters and Villains to Heroes and Chums this year," Justin tells us. "Plus, of course, we've still got a few aliens and enemies to catch up on having taken a year out to do our *Starships and Spacestations* book last year – but don't worry, we haven't forgotten them!"



Meanwhile, over at BBC Children's Books, 2009 sees the release of *The Darksmith Legacy* [*see box out below – Ed*]: an innovative and interactive range of novels aimed at younger readers. But Justin – who has written four of the ten titles, as well as devising the ongoing story arc – is keen to reassure older fans that these new titles are in no way lightweight.

"*The Darksmith Legacy* has been a huge project," he confesses, "with a massive amount of web-based content to coordinate, as well as an overall story arc that itself spans another ten individual, standalone stories. It's been an epic challenge as well as an epic adventure – and it's been great fun working with the other writers on their own novels, as well as devising the overall story!"

THE DARKSMITH LEGACY

The Darksmith Legacy is an ambitious new multi-platform venture from BBC Children's Books, featuring the Tenth Doctor's quest to destroy the mysterious Eternity Crystal, and ensure it never falls into the hands of the dangerous Darksmith Collective. But in order to destroy it, he must first discover who created it, and why… And this time, *you* can help him!

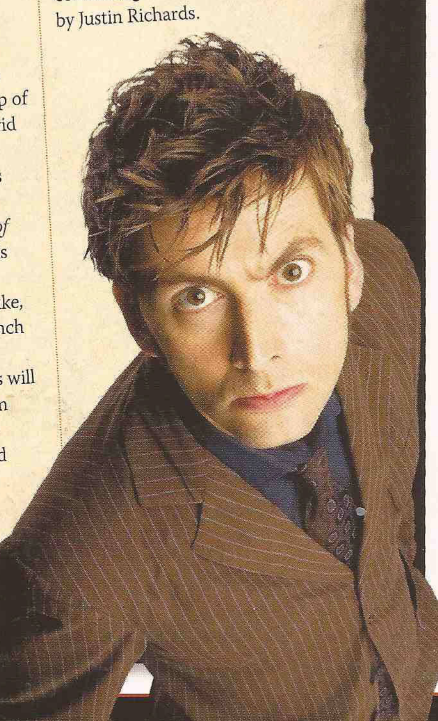
Oh, yes! By logging on to *www.thedarksmithlegacy.com*, visitors can create the own alien identities, collect eternity points crucial to the Doctor's survival, and work alongside other fans to release exclusive web content not available in the novels themselves. But how are all these different elements set to complement one another as the series progresses?

"The books work in such a way that each title is an adventure within itself," explains Range Editor Nicolette Kaponis, "but each title also ends on a nail-biting cliffhanger leading into the next adventure! The website then continues the story online – and *Doctor Who* lends itself so well to an interactive element. New monsters, companions and characters have been created specifically for this series, all of which come alive on the website!"

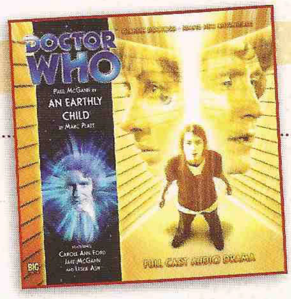
DOCTOR·WHO
DARKSMITH LEGACY
THE DUST OF AGES
www.thedarksmithlegacy.com
DOCTOR·WHO
DARKSMITH LEGACY
GRAVES OF MORDANE
DOCTOR·WHO
DARKSMITH LEGACY
COLOUR OF DARKNESS

So who exactly are *The Darksmith Legacy* novels aimed at? "Our target audience are the younger *Doctor Who* fans," Nicolette admits, "but the adventure is so gripping and presented in such a way that it won't be patronising in style. We're even hoping to convert the tiny group of non-*Who* fans into avid *Darksmith* readers!

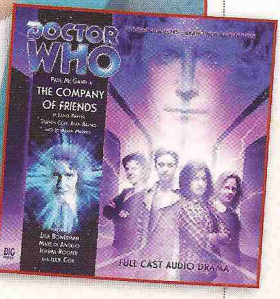
The ten-part series will kick off with adventures *The Dust of Ages* by Justin Richards and *The Graves of Mordane* by Colin Brake, both of which will launch the range in January. The remaining titles will then be released monthly from February, beginning with *The Colour of Darkness* by Richard Dungworth, followed by *The Depths of Despair* by Justin Richards, *The Vampire of Paris* by Stephen Cole, *The Game of Death* by Trevor Baxendale, *The Planet of Oblivion* by Justin Richards, *The Picture of Emptiness* by Jacqueline Rayner, *The Art of War* by Mike Tucker, concluding with *The End of Time* by Justin Richards.



DOCTOR WHO ON AUDIO



The Eighth Doctor (Paul McGann) teams up with Bernice Summerfield (Lisa Bowerman) for *The Company of Friends*...



Big Finish Productions will be continuing to release a number of *Doctor Who* and spin-off ranges in 2009, with the company's monthly series adopting a very different format to recent years: four seasons comprising three adventures, featuring a recurring cast.

"The mini-arcs worked well in 2008," notes executive producer Nicholas Briggs. "We had the Thomas Brewster trilogy, and the pairing of Charley with the Sixth Doctor which began in *The Condemned*. But because we traditionally rotated between Doctors on a monthly basis, these arcs were broken up. People loved them, but the non-consecutive release schedule seemed to disrupt the narrative flow a bit. So, for 2009, we're trying something new, beginning with the Fifth Doctor's quest for the Key to Time!"

The Key 2 Time season which kicks off this month [*see page 10 for more details – Ed*] sees the return of classic friends and foes alike, including Lalla Ward's Madam President, the Ice Warriors, and David Troughton as the Black Guardian. But these are only the first of several returning elements set to feature throughout the year.

"We really wanted to celebrate the show's rich and fantastic history," Nicholas explains, "and it's an opportunity to take established monsters and embellish their mythology a little. For example, *The Judgement of Isskar* expands a great deal on the history of the Ice Warriors. We even visit Mars when their society was at its height!"

Following *The Key 2 Time* trilogy, the Seventh Doctor, Ace and Hex return for their own season of stories, kicking off in April with *The Magic Mousetrap* by Matthew Sweet, a story that features yet another old enemy facing off against the Doctor and his companions at a Swiss sanatorium in 1926. "But we're not saying who," Nicholas teases, "though there are no prizes for guessing who's back in May's release – David Bishop's *Enemy of the Daleks* – where, yet again, we're bringing new elements into play with an old monster."

June's as-yet-untitled tale by Paul Sutton concludes the trio's series of adventures, with Hex separated from his friends in a field hospital at the height of the Crimean War, working as an assistant to Florence Nightingale. July then sees the release of a special Eighth Doctor adventure entitled *The Company of Friends*, comprising four one-part adventures, each featuring a different companion to the Doctor.

From August, the Sixth Doctor and Charley Pollard return to battle Daleks and Draconians, before encountering Big Finish's own race of aliens, the Viyrans, in the season finale *Blue Forgotten Planet*. "The Viyrans have been making their influence felt across several stories," Nicholas explains, "but this is the big showdown. We're then back with the Fifth Doctor from October to December for a series of adventures set in a certain, infamous English village where some other old enemies are lurking!"

Dedicated fans of the series will also be pleased to hear that Carole Ann Ford, Lalla Ward and Lisa Bowerman will also be returning to the main *Doctor Who* range, in addition to a whole host of non-*Who* guest stars.

THE MANY WORLDS OF BIG FINISH PRODUCTIONS

BERNICE SUMMERFIELD

An archaeologist from the 26th century, Professor Bernice Summerfield first appeared alongside the Seventh Doctor in the 1992 *New Adventures* novel *Love and War*, before leaving the Eighth Doctor to have her own adventures in 1996's *The Dying Days*.

In 1998, Big Finish started producing original *Bernice Summerfield* audio dramas, starring Lisa Bowerman as Bernice, focusing on her life beyond the Doctor. Since the range began, she's battled Daleks, Cybermen, Sea Devils, and so much more besides – but what does 2009 have in store for her?

"Last season we streamlined the series' ongoing storyline to make it easier for new listeners to jump aboard, and that continues this year," explains producer Eddie Robson. "The series has always been strong on humour and we've tried to emphasise that by putting together fun, fast-moving stories using big sci-fi ideas and an emotional core.

"This series follows Bernice and her son Peter on their travels around the 27th century – we don't have a fixed backdrop at the moment – but that doesn't mean we've forgotten about what went before. On the contrary, we're building a new thread of it, with the plots being hatched by Bernice's former friend and employer Irving Braxiatel gradually coming to the fore..."

The tenth season of *Bernice Summerfield* audio adventures begins monthly from June with Glory Days by Nick Wallace, followed by *Absence* by Daniel O'Mahony, *Venus Mantrap* by Lance Parkin, concluding with *Secret Origins* by Eddie Robson in September. Bernice herself is also due to make a further appearance in the main *Doctor Who* range of audio dramas.

COMPANION CHRONICLES

The Doctor's former companions are lining up to tell new tales of their times in the TARDIS, as Big Finish's third series of talking books – *The Companion Chronicles* – continues into 2009, with a variety of new readers set to take on vocal duties.

New stories will be released monthly from January, kicking off with Jacqueline Rayner's *Transit of Venus*, which sees William Russell reprising his role as original companion Ian Chesterton for the very first time on audio, in a story where the original TARDIS crew – the First Doctor, Ian, Barbara and Susan – encounters legendary explorer Captain James Cook.

This month also sees the release of *The Prisoner's Dilemma* by Simon Guerrier – a special crossover story with the Fifth Doctor's quest for The Key to Time – performed by Sophie Aldred as Ace, and Laura Doddington as Zara.

The Companion Chronicles will take a short break in February, returning in March with *Resistance* by Steve Lyons, a story heralding the return of Anneke Wills as the Second Doctor's companion Polly. Richard Franklin – *aka* UNIT officer Captain Mike Yates – then returns to assert his command over proceedings, recounting Scott Handcock's tale of *The Magician's Oath* in April.

May's tale will be read by an as yet unannounced companion to the Fourth Doctor, giving way to a very special release in June. *The Mahogany Murderers* by Andy Lane reunites popular characters Professor Litefoot and Henry Gordon Jago from 1977's *The Talons of Weng-Chiang*, and are once more brought to life with such relish by actors Trevor Baxter and Christopher Benjamin.

The Companion Chronicles will also be crossing over to the monthly *Doctor Who* releases for a special series of 12 ten-minute episodes from Spring 2009. *The Three Companions*, written by Marc Platt, will be released across consecutive stories throughout the year, uniting former companions Polly (Anneke Wills), Brigadier Sir Alistair Gordon Lethbridge-Stewart (Nicholas Courtney) and the audio range's very own Thomas Brewster (John Pickard) for the very first time, in an adventure all of their own...

CYBERMAN

A second spin-off series of *Cyberman* audio adventures from Big Finish is due for release in November. "As an experiment, all four CDs in the series will only be available as a box-set and will not be released individually," Marketing Director John Ainsworth tells us. The series will be written by James Swallow.

EIGHTH DOCTOR AND LUCIE

Paul McGann and Sheridan Smith return as the Eighth Doctor and Lucie Miller for a third brand-new series of adventures from Big Finish.

Split into eight two-part stories, spanning 16 episodes, the Eighth Doctor and Lucie's exploits are an ideal way for new fans to maintain their regular fix of ongoing storylines and high-octane cliffhanger action throughout the year. And to make sure you don't skip ahead to find out what happens next, those cunning blighters at Big Finish Towers will be releasing just one episode at a time, available via weekly download from their website – *www.bigfinish.com* – kicking off on Saturday 7 March.

Alternatively, stronger-willed listeners will be able to catch up with each complete two-part story on CD, with one a month due for release from March.

Precise story details have yet to be announced, but the titles and writers for the season are confirmed as follows: *Orbis* by Alan Barnes and Nicholas Briggs; *Hothouse* by Jonathan Morris; *The Beast of Orlok* by Barnaby Edwards; *Wirrn Dawn* by Nicholas Briggs; *The*

"We're blessed that a lot of great actors want to work on *Doctor Who*," Nicholas explains, "and I think the casts for 2009 are perhaps our finest ever. In no particular order, listen out for Raquel Cassidy, Jason Watkins, Andrew Sachs, Nigel Planer, Miriam Margolyes, Samuel Barnett, Colin Salmon, Daniel Anthony, Samantha Bond, Phil Davis, Phill Jupitus, Stephen Moore, Sophie Winkleman, Sanjeev Bhaskar, Matt di Angelo, Jemima Rooper, Julie Fox. And those are just the ones I can remember right now!"

"SOME **GREAT ACTORS** HAVE WORKED WITH US... OUR **2009 CASTS** ARE OUR **FINEST** YET!"

In addition to special *Big Finish Magazine* discs, and discounts across the *Doctor Who* and related ranges, subscribers to the Big Finish audios can also look forward to an exclusive subscriber-only story, due for release in December 2009.

"We're really excited about our special this year," Nicholas grins. "It's called *An Earthly Child*, and it features the Doctor returning to Earth in the 22nd century to find his granddaughter Susan – and meet his great-grandson Alex, played by Paul McGann's own son Jake. It's a beautiful script by Marc Platt, and the studio recording felt really special. Paul was thrilled to be involved in such a momentous part of *Doctor Who* history!"

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
SYLVESTER McCOY & SOPHIE ALDRED in
THE MAGIC MOUSETRAP
by MATTHEW SWEET
FULL CAST AUDIO DRAMA
BIG

And with the Tenth Doctor currently away from our TV screens, and soon to bow out entirely, are there any plans at Big Finish to smuggle a certain Mr Tennant back into a production or two? "Unfortunately our licence only covers *Doctor Who* from 1963 to 1996," explains Big Finish's Marketing Director John Ainsworth, "so we're only allowed to tell audio stories with the first eight Doctors and their companions."

"That's not to say that we won't employ him to play another role," continues Nicholas, "should he have a second or two free in his busy schedule. He's a good friend and a great, versatile actor, and I know from many experiences that he's fabulous to work with!"

As well as the main *Doctor Who* range, there are also plenty of other *Who*-related audios and books set for release from Big Finish throughout 2009 – for more details of these, take a look at the box-out below!

The cast of new Seventh Doctor adventure *The Magic Mousetrap*.

Scapegoat by Pat Mills; *The Cannibalists* by Jonathan Morris; with *The Eight Truths* and *Worldwide Web* by Eddie Robson rounding the series off in style.

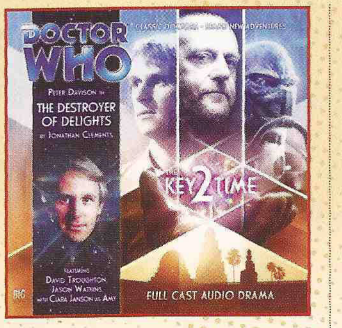
"The Eighth Doctor and Lucie Miller will also be facing foes old and new," warns executive producer Nicholas Briggs. "There are Krynoids (*Hothouse*), Wirrn (*Wirrn Dawn*) and the Metebelis Spiders (*The Eight Truths*/*Worldwide Web*). But if you want something new, just wait until you hear the Beast of Orlok, the evil Titus, the malevolent Mother, and the Mulloskari – Andrew Sachs at his finest!"

And if that wasn't already enough, an extra-special ninth adventure for the time-travelling duo, *Death in Blackpool*, will be made available as a Christmas Special in December. "It's extraordinarily strange," according to Nicholas. "It's very English and downbeat in its approach to the festive season, but also achingly funny at times, and really spooky!"

THE KEY 2 TIME

A new year of Big Finish audio adventures kicks off in January with a new three-part mini-series for Peter Davison's Fifth Doctor – *The Key 2 Time* – a sequel to the popular 1978 Tom Baker season.

"The Doctor is once again on a quest to find the six disguised crystal segments of the Key to Time, because the universe is unravelling," explains producer David Richardson. "Last time round, the Key was the solution. However, as we quickly discover, it's now the problem. The segments are decaying: six ticking bombs, eating potentially catastrophic holes in time. And they are hidden anywhere in the universe. The race is on...!"


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON in
THE DESTROYER OF DELIGHTS
by JONATHAN CLEMENTS
KEY 2 TIME
FEATURING DAVID TROUGHTON JASON WATKINS with CIARA JANSON as AMY
FULL CAST AUDIO DRAMA
BIG

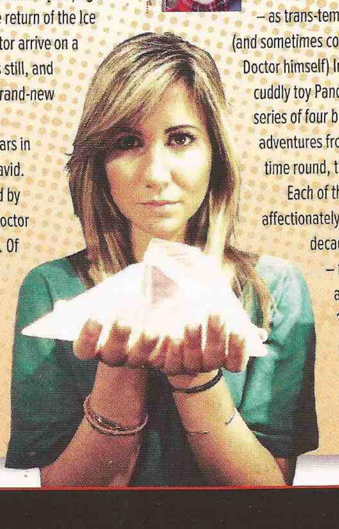
The opening instalment of the mini-series – *The Judgement of Isskar* by Simon Guerrier [*see page 10 – Ed*] – features not only the return of the Ice Warriors, but also sees the Doctor arrive on a planet where Time itself stands still, and where he happens to make a brand-new acquaintance for himself.

"Our new companion appears in the very first scene," reveals David. "She's a Sentient Tracer, played by Ciara Janson, which asks the Doctor to be her assistant in the quest. Of course, the Doctor insists she have a name – and chooses Amy because it's near the start of the alphabet!

"However, these Tracers come in pairs, and they imprint themselves with some of the characteristics of those they spend any large amount of time with. Amy's sibling Zara, played by Laura Doddington, has been hanging out with the wrong sort, and has strayed from her task in a way that could prove disastrous..."

February's release – *The Destroyer of Delights* by Jonathan Clements – reintroduces the Black Guardian for the first time since the 1983 story *Enlightenment*, with David Troughton adopting the role from the late Valentine Dyall. The mini-series concludes in March with *The Chaos Pool* by Peter Anghelides, with Lalla Ward returning to the main *Doctor Who* range, as the end of everything approaches...

IRIS WILDTHYME



She's back – and it's about gin! – as trans-temporal adventuress (and sometimes companion to the good Doctor himself) Iris Wildthyme and her cuddly toy Panda return for a second series of four brand-new audio adventures from Big Finish. But this time round, there's a twist...!

Each of the four new stories affectionately pastiches a different decade of *Doctor Who* – from the cosy black-and-white tales of the 1960s, right through to the 1996 TV Movie – with our heroic duo set to meet a whole host of new friends and enemies along the way, including Iris's ex-husband Sam, played by Miles Richardson.

Former Third Doctor companion Katy Manning (*aka* Jo Grant) and actor David Benson are once more on duty as Iris and the ever-loyal Panda, in a series that also features appearances from Toby Longworth and Lizzie Hopley, both of whom featured in the animated 2007 *Doctor Who* adventure *The Infinite Quest*.

This second series of Iris and Panda's exploits will be available monthly from February 2009, kicking off with *The Sound of Fear* by Mark Michalowski, followed by *Land of Wonder* from Iris creator Paul Magrs, and *The Two Irises* by Simon Guerrier. The series then reaches it epic, apocalyptic climax in an adventure by Mark Magrs, where our heroes find themselves in San Francisco on the eve of a new millennium, as they desperately attempt to prevent *The Panda Invasion*.

And for those who can't wait to hear all of Iris' brand-new adventures, a special collectors' box set containing all four stories is released in February.

SHORT TRIPS

Big Finish Books will be releasing a further collection in its series of short anthologies in March. *Indefinable Magic*, edited by Neil Corry, brings together 18 all-new adventures for the first eight Doctors and their companions, including contributions from writers Gareth Roberts, James Goss, Eddie Robson, Steve Lyons, Simon Guerrier, and regular Big Finish contributors Cavan Scott and Mark Wright.

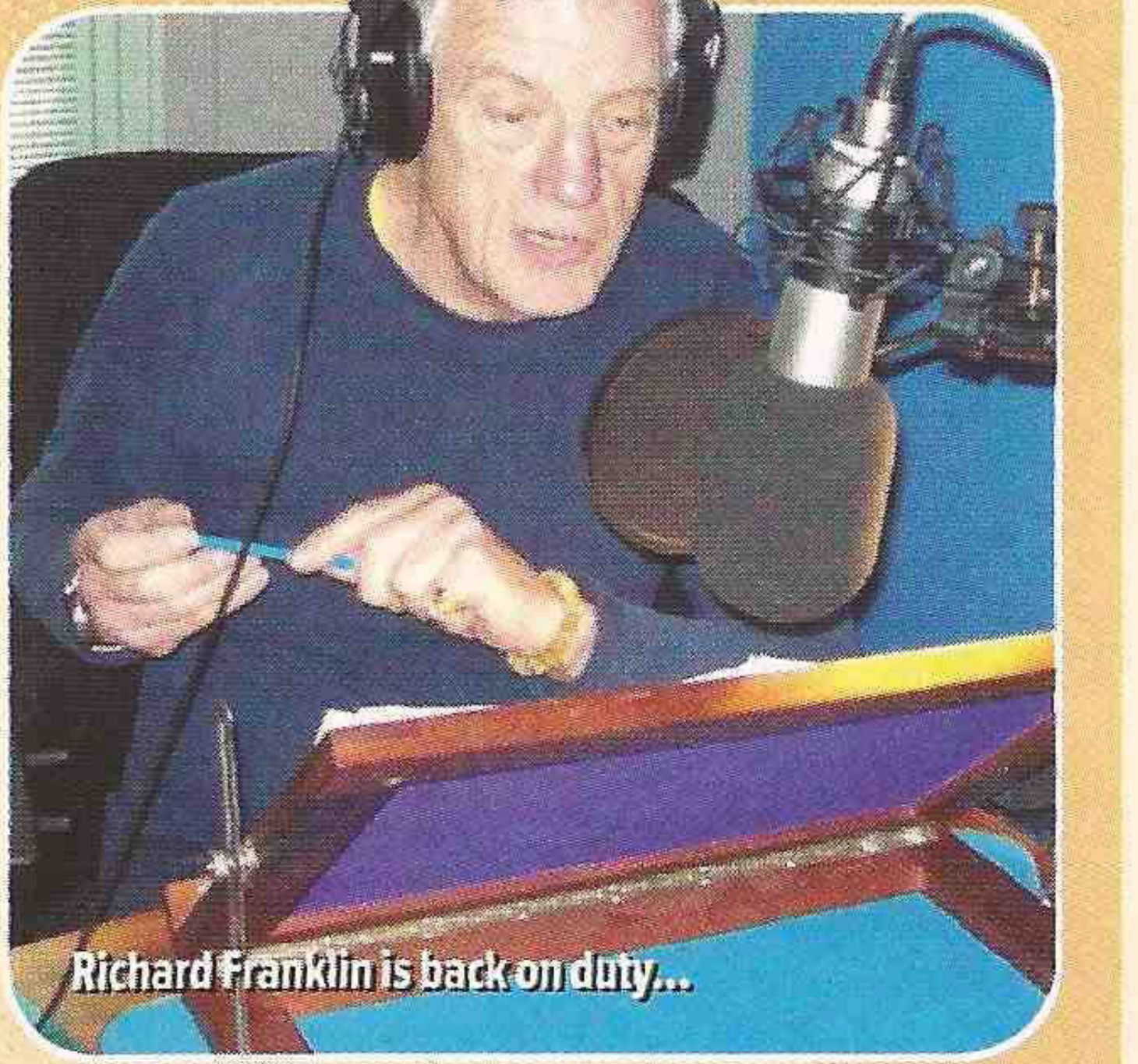
DOCTOR WHO AUDIOBOOKS

Fans of *Doctor Who* past and present can look forward to a multitude of treats from BBC Audiobooks over the coming year. "We're keen to offer variety," explains Commissioning Editor Michael Stevens. "There's room for lots of different kinds of *Doctor Who* audio – whether they be dramas, readings, non-fiction – featuring lots of different Doctors and companions. In fact, we've got so much to offer this year, there are barely enough months to publish it all!"

Michael confirms that BBC Audiobooks will be continuing its range of original Tenth Doctor adventures, following on from the success of last year's titles, *Pest Control* and *The Forever Trap*. "These are adventures you won't see on screen or in book form, so they occupy a unique place in the Whoniverse," he points out. "February sees the Doctor and Donna on 1940s Earth tackling *The Nemonite Invasion*, read by Catherine Tate, with several solo-Tenth Doctor adventures set to follow later in the year..."

A trio of exciting names from the television series are also being lined up to read abridgements of the latest Tenth Doctor and Donna novels, with double-CD releases of *The Doctor Trap* by Simon Messingham, *Ghosts of India* by Mark Morris and Mark Michalowski's *Shining Darkness* due to hit the shelves in March. But there are also plenty of treats in store for fans of twentieth-century *Doctor Who*...

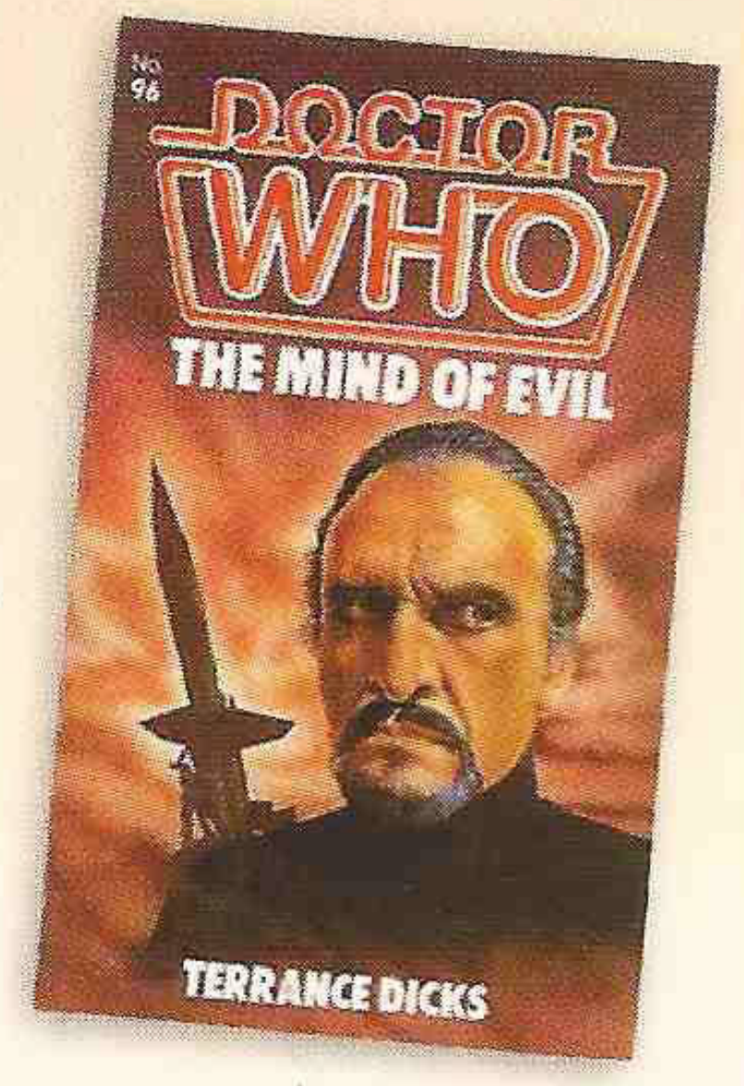
"From March, we embark upon a monthly release schedule of our popular classic novels range," explains Michael, "where we take the Target Books of yesteryear and turn them into shiny, dynamic audiobooks with brand-new music and sound effects. It's a lovely new way to experience what may be an already familiar story. And for everyone who's been pining for Troughton tales, January kicks off with the appropriately chilly *Doctor Who and the Abominable Snowmen*, read by David Troughton. Just wait until you hear his performance as the Doctor!"


Richard Franklin is back on duty...

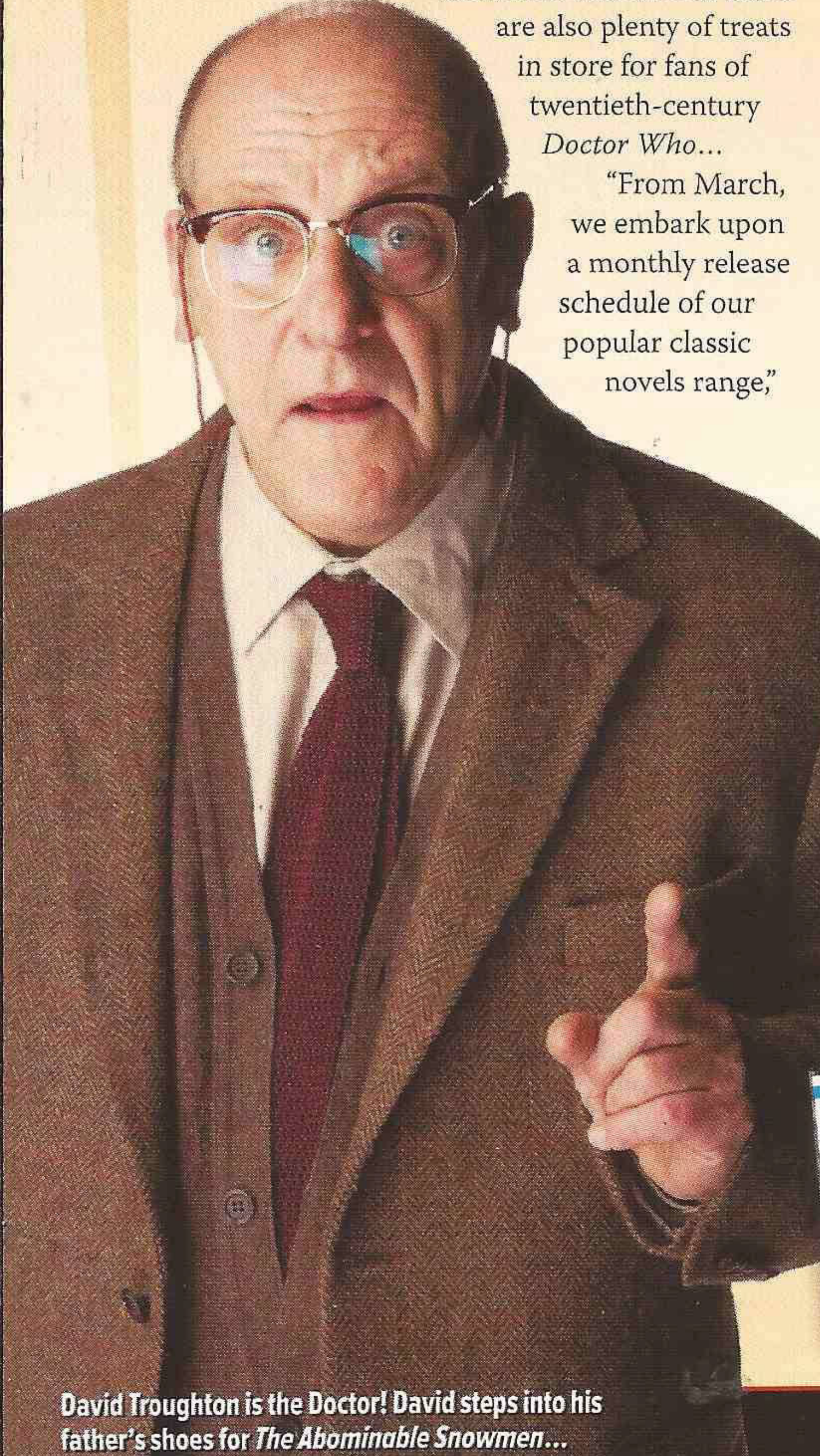
DOCTOR·WHO
The Doctor Trap
DOCTOR·WHO
Ghosts of India
DOCTOR·WHO
Shining Darkness

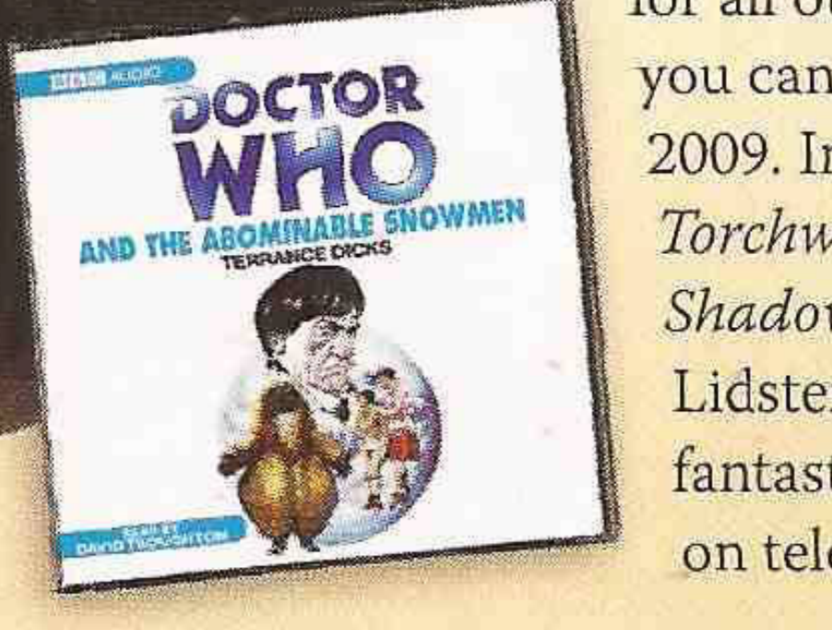
The Target Books series has currently drawn upon stories from the first four Doctors only, although Michael confirms plans are underway to tackle some novelisations of 1980s stories by the end of the year. "We'll also be publishing our first Dalek and Cyberman titles before then," he reveals, "with some very special guest voice work from the one-and-only Nicholas Briggs!"

"And we're also putting out more narrated soundtracks of older TV stories, kicking off with *The Mind of Evil* in February. Captain Yates himself, Richard Franklin, is on narration duties for the first time ever, and we have a particularly strong programme of soundtrack releases for later in the year. More details as they're confirmed!"



Away from *Doctor Who* itself, BBC Audiobooks has also been tackling the spin-off worlds of both *Torchwood* and *The Sarah Jane Adventures* in recent months. So are there any plans to continue developing these ranges across the year? "Most definitely," Michael reveals. "We've had a good reception for all our original titles, and you can expect more of both in 2009. In fact, one of the new *Torchwood* titles will be *In The Shadows*, written by Joseph Lidster, who has contributed fantastic scripts to both series on television..."


David Troughton is the Doctor! David steps into his father's shoes for *The Abominable Snowmen*...



DOCTOR WHO COMIC STRIPS

Over the last few issues, regular readers of **DWM** will have noticed an all-new era beginning for the Doctor in the latest comic strips, so how can we expect the Tenth Doctor's graphic adventures to continue over the coming year?

"The break gives us the option of taking the strip in a new direction," explains editor Scott Gray. "It's going to be one big saga, broken up into separate story chapters, which is something we haven't had in **DWM** since the TV series came back in 2005."

Dan McDaid, writer of *The First* and *Hotel Historia*, has also returned to oversee the Tenth Doctor's two-dimensional exploits to their conclusion. "Dan's writing the strip up until David Tennant leaves and we meet the Eleventh Doctor in 2010," confirms Scott. "We offered him the job because we'd loved his previous work on the strip, and had instantly fallen in love with his character Majenta Pryce!" More on her later...

So what does Dan think the strip has to offer fans in the absence of a regular television series in 2009? "Even when the show was on the air, the strip always took the Doctor into weirder, more offbeat territory, and certainly into areas where a mainstream, blockbuster, Saturday night show couldn't or shouldn't go," Dan considers. "This wee break is the ideal opportunity to take the Doctor deep into the wild terrains of the strip, with maybe the occasional saunter down memory lane."

Speaking of memory lane, long-term readers will have already spotted the Doctor's return to Stockbridge – a village that featured in the very first **DWM** comic strip, *The Iron Legion*, back in 1979 – where he is also reunited with old acquaintance Max Edison. Can we expect any more nods to past adventures as the Tenth Doctor's adventures head towards their climax?

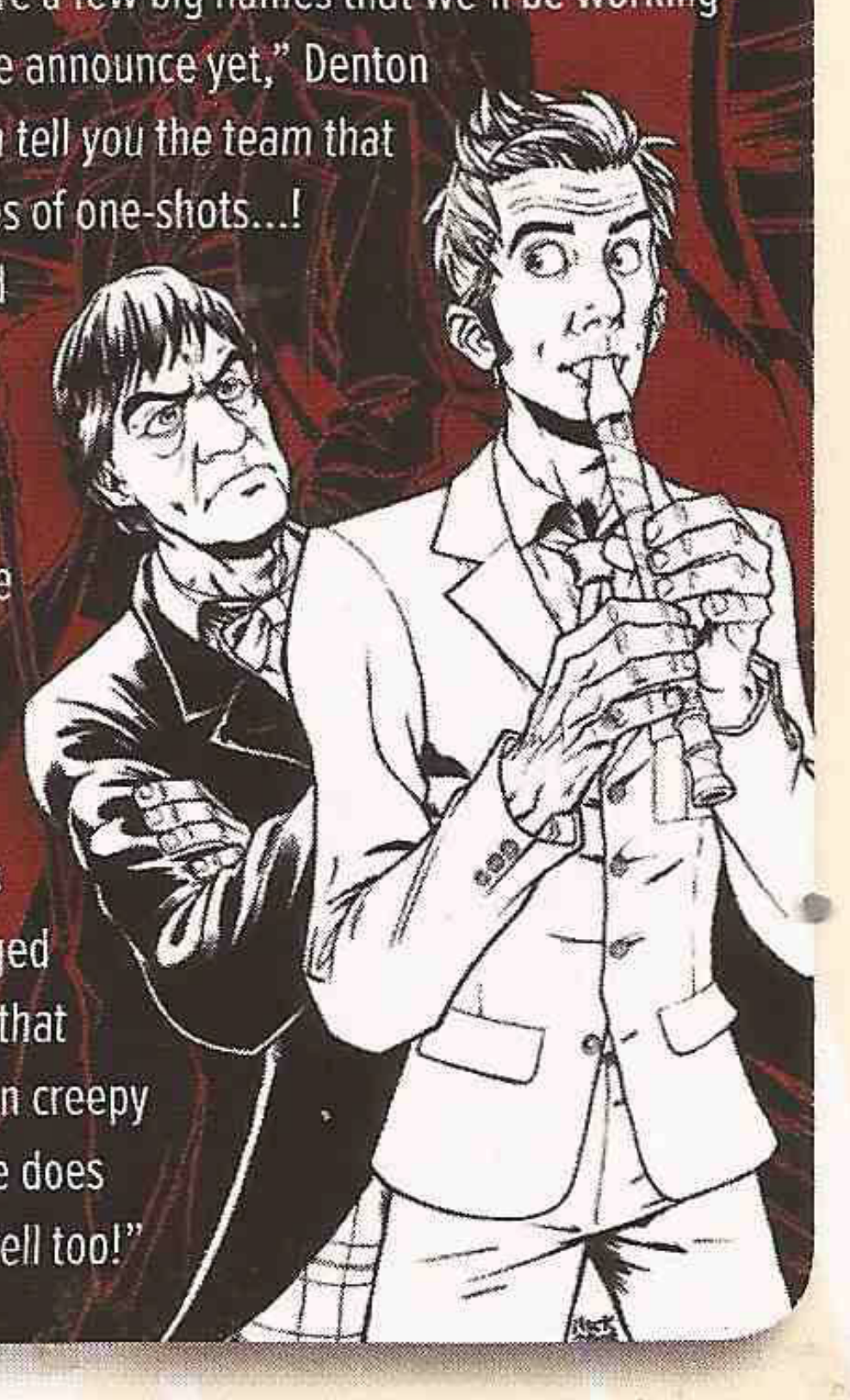
IDW COMICS

US publishers IDW will continue to release its monthly series of original Tenth Doctor comics throughout 2009. Currently only available in US stores, the series is midway through *The Forgotten*, a mini-series featuring all ten Doctors. But what does IDW have planned for the rest of the year?

"We'll likely get back to mini-series," reveals IDW editor Denton Tipton, "but for now we're taking a new tack. We've had a lot of talented creators wanting to work on *Doctor Who*, but fitting a multi-issue project into their schedules has often proved insurmountable. So we're changing the format a bit. Instead, we'll be producing some 22-page one-shots that will offer fans complete stories by some fantastic creative teams!"

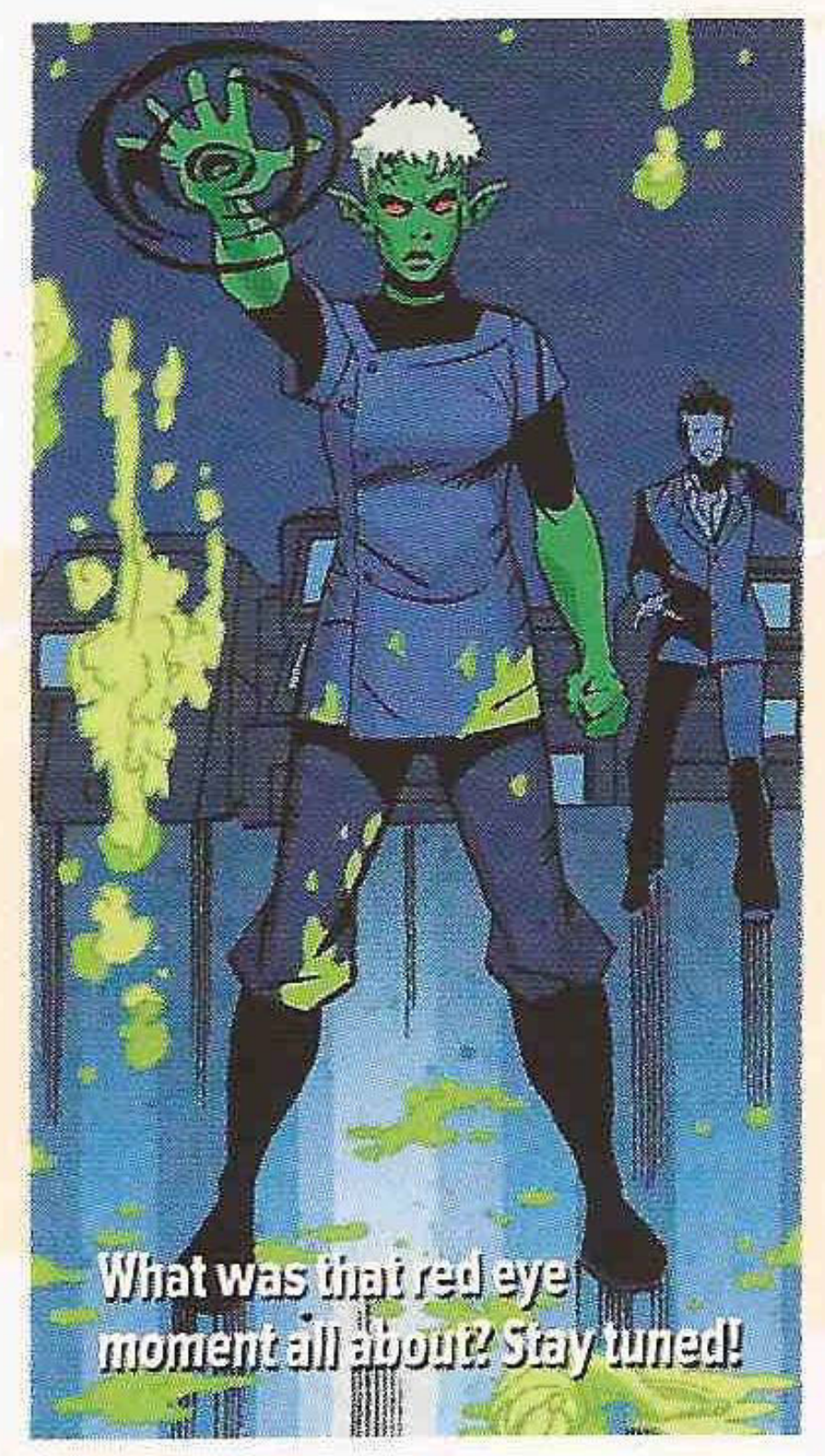
Would it be too early to ask who those creative teams might consist of? "There are a few big names that we'll be working with that I can't quite announce yet," Denton confesses, "but I can tell you the team that will kick off our series of one-shots...!

"Leah Moore and John Reppion have written a great script for us that will be brought to life by IDW's own Ben Templesmith. Due out in March, *The Whispering Gallery* is an emotionally charged story, and will show that Ben can do more than creepy crawlies... though he does those pretty damn well too!"



"Well, we're knee-deep in strip continuity after landing in Stockbridge," Scott admits, "and yes, there's more to come! The majority of the characters and concepts coming up will be brand-new, although we'll also be seeing one or two familiar faces. But whether they'll be from the television series, the comic strip or the Top Trumps cards, I'm not going to say...!"

"A recurring theme of the arc is memory," Dan reveals, "so expect to see some familiar faces. That said, I don't want this to turn into just a big nostalgia fest, so although I got a kick out of slipping in Kroton, Izzy and Destrii from Scott Gray's stellar Eighth Doctor strips, that's it for them. The Tenth Doctor is always rushing headlong into the future, and that's what we want to see reflected in the strip. Although, dreadful egoist that I am, I couldn't *not* bring back some of the elements I've created for the **DWM** strip myself. Writers, eh...?"


What was that red eye moment all about? Stay tuned!

Unfortunately, both Scott and Dan seem reluctant to give much else away about the current run. "It's way too early to suggest where the story is going to be heading," Scott considers, "but expect a wide variety of adventures, ranging from the cosmic to the gothic, with a healthy dose of heartache along the way. It's going to be a journey of discovery..."

"And the cliffhangers are the best bit, of course," Dan exclaims. "Other than the audio adventures, the strips are one of the few places *Doctor Who* can still have a regular cliffhanger! Glorious though the current TV show is, I miss having a close-up of the Doctor's worried face every 25 minutes!"

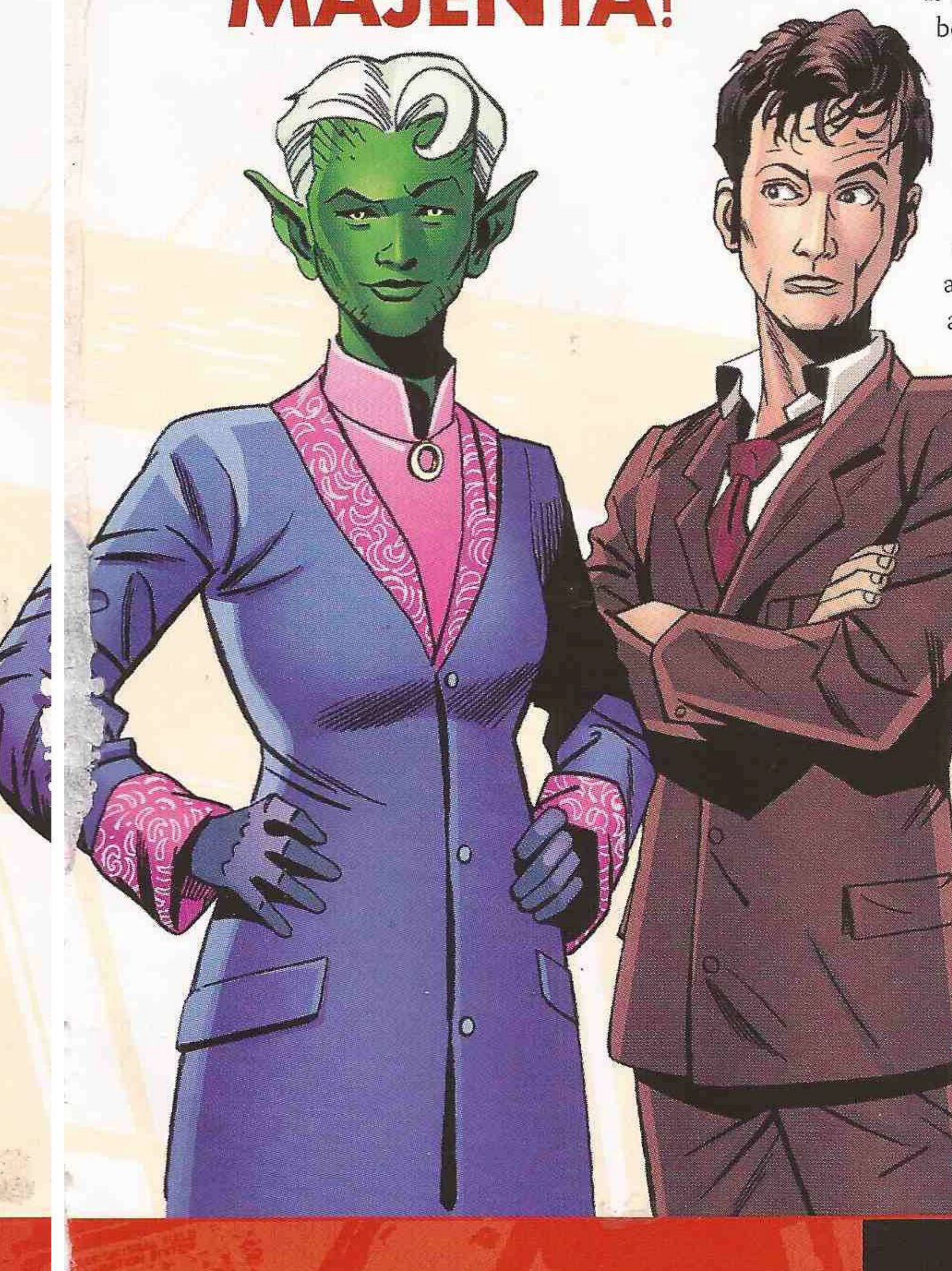
Indeed, but is there anything Dan can tell us to look out for as the current arc progresses? Anything at all...? "I can say nothing," he repeats hesitantly, almost sensing the disappointment. "Oh, all right! I can pose you a few questions: what is JUSTICE? Who are Intersol? What is the secret of the Crimson Hand? And just who is Majenta Pryce...?"

Ah, yes, Majenta Pryce, the Doctor's latest travelling companion! "With Donna's departure, we realised we had the chance to bring a new character into the mix: someone we could develop in a way that isn't possible with a television companion," Scott explains. "It adds an air of uncertainty to the strip. Anything could happen to Majenta – she's in for one wild ride! Maybe she'll survive it, maybe she won't..."

"Majenta's a little different to the current crop of companions," Dan agrees. "For one thing, she's already used to time travel, and is therefore none too impressed with the Doctor's box of tricks. For another, she doesn't idolise or fancy the Doctor – yummy as he undoubtedly is. He's there to provide a service, to be, in a very real sense, her *doctor*, so she won't be swooning over every little thing he does!"

"It's a strange, spiky relationship – one we've not really seen before," Scott continues. "As far as Majenta's concerned, she's the boss – she doesn't see herself as *anyone's* companion – and the Doctor is her employee. She's quick-witted, indomitable, endlessly resourceful, but there's an unfortunate ruthless streak in there too."

"ANYTHING AT ALL COULD HAPPEN TO MAJENTA!"



Is there a sense that the Doctor would rather not be travelling with her then? "They've both been pushed together through circumstance," Scott admits. "The Doctor doesn't really want to take Majenta with him, but he feels that he owes her his help – she's lost her memory and it's partially his fault. And then there was that strange red-eye moment Majenta went through at the end of *Thinktwice* – what was that all about?! The Doctor figures he'd better find out...!"

Fans of **DWM**'s graphic novel collections can also look forward to the first volume of Seventh Doctor strips, *A Cold Day in Hell*, due for release in Spring 2009. Plans are already underway for the release of a second edition of Seventh Doctor stories, this time picking up his adventures with *Nemesis of the Daleks*...

"**DWM** has, very quietly and with little fanfare, been producing some of the best comics in the world for nigh-on 30 years," observes Dan. "They're the heart and soul of the magazine – by turns daft, dark and dangerous – and the world of *Doctor Who* would be a lot drabber without it."

"The comic strip can endlessly re-invent itself, just like the TV show," agrees Scott. "It's had scores of talented writers and artists over the years, and contributed a huge number of fantastic characters, monsters and adventures to the *Doctor Who* canon – and we're only just getting warmed up...!"

DOCTOR WHO (AND FRIENDS!) ON TELEVISION

Last but certainly not least, there are still quite a few chances to visit the *Doctor Who* universe on BBC One throughout 2009.

Elisabeth Sladen will return to our screens as former companion Sarah Jane Smith for a third, 12-part series of *The Sarah Jane Adventures* later in the year, accompanied once again by her son, Luke, and his friends Clyde and Rani. (Original stories featuring the gang will also be available from BBC Audiobooks, read by members of the cast.)

Captain Jack and cronies will be back in the Hub.

Captain Jack Harkness and his team of alien investigators – *aka* John Barrowman, Eve Myles and Gareth David-Lloyd – return for a special five-part *Torchwood* mini-series on BBC One. The five-hour story, entitled *Torchwood: Children of Earth*, will be broadcast across five consecutive nights later in the year. (As with *SJA*, original stories featuring the *Torchwood* team will also be available from BBC Audiobooks, read by members of the cast.)

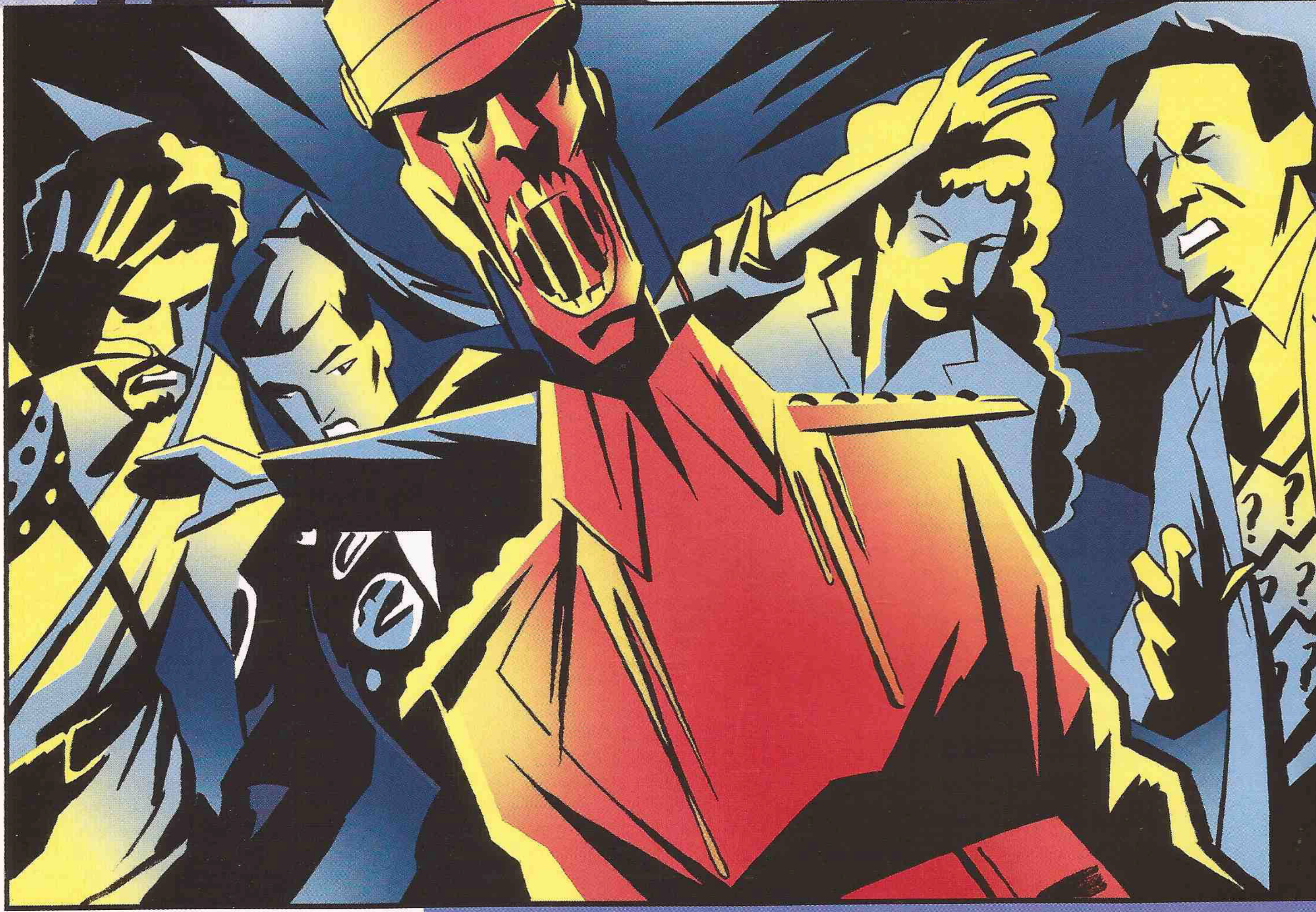
And, okay, so there may not be a regular series for the Tenth Doctor this year, but he still returns for four brand-new 60-minute Specials, written by Gareth Roberts, Phil Ford, and Russell T Davies. Even as you read this, cast and crew are gathering to start recording, with the first Special due to air in just three months time, at Easter!

Exact storyline and casting details are being kept tightly under wraps for the time being, but rest assured that these four episodes are set to bid the Tenth Doctor the most spectacular of farewells...

Here's to 2009!

THE TIME TEAM

Four fans, one mission: to watch all 752 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 665-667

DRAGONFIRE

In a huge freezer centre in space
Kane finds out he's the last of his race
After he's gone to bits
Mel's eloping with Glitz
Well wicked, Professor, here's Ace!

After the shenanigans of *Delta and the Bannermen*, the team are feeling much more positive about new Doctor Sylvester McCoy and the new, more madcap direction of the series. So there are four eager faces awaiting the final story of Season 24, Ian Briggs' **DWM**-poll-winning *Dragonfire*. How will it go down 22 years on?

The story begins with the crew of a pirate spaceship being frozen by sinister soldiers. "Is that Steven Moffat?" wonders Clay as Kracauer, played by Tony Osoba, snarls angrily. "Actually, it can't be. I'm sure he could do a much better evil chuckle."

One of the pirates makes a run for it – and ends up facing an icy fate at the sub-zero hands of the villainous Kane. "Edward Peel gives a beautifully understated performance as Kane," says Peter.

"Though with such an icy touch," observes Richard, "I bet he's careful going to the loo."

It turns out that this space drama is set in the sinister bowels of a freezer centre on planet Svartos, and the Doctor and Mel meet old pal Glitz in the food court. "This bizarre set-up – the freezer centre run by Space Nazis – could be fun," says Clay, "but nobody's reacting as if it's in any way unusual."

Glitz has his collar felt by Belazs, Kane's icily beautiful henchwoman – "Iceland should make Kerry Katona dress up in white jackboots and a spiked German helmet for her next ad," notes Clay – and Mel is somewhat overzealous in Glitz's defence. "I can't get over Mel's awful line "If you kill him, you kill us too!"' splutters Richard.

"Surely it's writer Ian Briggs poking fun at Mel?" says Clay. "The Doctor's line 'Steady on there, Mel' was probably intended to make that clear, but the camera's not on Sylvester at the right moment."

Jac is frowning. "It does make you look at the opening scene in a different way when you realise that the condemned men were Glitz's crew. We're supposed to think of him as a loveable rogue, but he's effectively sold all those men into slavery. Mel thinks he's 'OK underneath'. I beg to disagree."

Cliché Counter

DEATHS ON SCREEN SO FAR
01170

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00203

ONE OR MORE REGULARS INCARCERATED
00252

Glitz has two days to pay a fine to Kane – and his only chance is to find the treasure guarded by the mythical dragon of Svartos. "These scenes are all horribly stagey," observes Peter. "And the odd 'with-it' dialogue of Ace, the café's teen waitress, doesn't help, either. All these cries of 'Birdbath', 'Bilgebag', 'Div' and 'doughnut'."

"I have no claims to having been 'with it' in 1987," says Jac, "but I was only a year younger than Ace at this point. Anyone at my school talking like that would've got a lot of strange looks to say the least."

While the Doctor and Glitz go dragon-hunting, Ace takes Mel to her quarters and explains herself. Peter is startled. "She got blown on to Iceword because of a freak time storm involving a chemistry experiment in her bedroom? Insanity!"

"I like it," says Clay. "It ties in with the fresh, anything goes approach of the previous stories."

"But again, Mel doesn't react as if it's anything out of the ordinary," says Peter.

The girls are marched off to Kane, who offers Ace a life as one of his mercenaries. "Sophie Aldred plays the scene very nicely," notes Clay. "But why is Ace tempted at all? Even Mel, who knows even less about Kane, is shouting to her not to take Kane's coin. Perhaps it's to tease us about Ace's hidden feelings, but if so, nobody told the director."

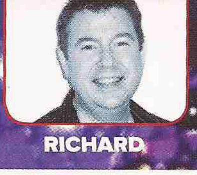
Ace and Mel escape – and run straight into the dragon! Peter sighs. "So, no one's ever seen the dragon in thousands of years. But Mel and Ace bump into it a few minutes' walk from the shops."

The episode ends with the Doctor, apparently, after 24 seasons and 953 years of adventures,

PETER

CLAY

JAC


RICHARD

finally going insane, as he hooks his umbrella over a railing and slides down it to hang over a vast abyss pulling a funny face. The Team are stunned.

"What *does* he think he's doing?" cries Peter.

"There's only one explanation," reckons Richard. "He decided to top himself then chickened out."

"Makes sense," nods Clay. "If I was the Doctor I'd not have waited so long. The *Paradise Towers* pool scene would have sent *me* over the edge."

"Seriously, though," says Jac, as Glitz comes to the rescue at the start of Part Two, "and not wanting to sound too much like the Comic Book Guy in *The Simpsons*, that was certainly the most baffling, and quite possibly the worst, scene of the entire series so far. And how did Glitz get down to help him? Oh my goodness, this is *stupid*!"

Ace and Mel are following the Doctor – and luckily Ace has a folding metal ladder. Richard grimaces. "Just what every young lady keeps in her rucksack. I bet Jac's got one here right now."

"Actually, you wouldn't believe what I carry in my handbag in case of emergencies," says Jac. "Currently it includes a tool kit, a torch, some chalk and several *Mr Men* books. But no ladder, sorry."

As the story winds on interminably through the interminable ice tunnels, Jac is pondering deeply. "Seemingly significant names are being thrown in that don't actually signify anything. The *Nosferatu*, in a story where an immortal villain mourns his dead love – but it's not even his ship. Ace's real name is Dorothy, and she gets caught up in a whirlwind and dropped in a strange land – which only works if this all turns out to be a dream (we can hope). And the idea of Kane's mark bears no resemblance to the biblical Mark of Cain, although you can't help but think of it and be waiting for the pay-off."

Ace (Sophie Aldred) is tempted to join Kane. For some reason.

Ace gets emotional with Mel. "Her story just doesn't ring true," says Peter. "She had 'nowhere else to go' when she arrived at a *trading colony* on a *distant planet*? What, with all those spacecraft constantly coming and going?!"

"It's horribly clunky," agrees Richard. "I never had no mum or dad.' Gag!"

"Typical sexist *Doctor Who*," says Clay. "She can't just *be* a tomboy, oh no, she has to have a feminine heart of gold underneath it all."

The Doctor and Glitz abandon their quest for no apparent reason and head back upstairs to the freezer centre to steal back Glitz's ship. Jac is still pondering. "There seem to be two shows going on here. Doctor Who and his friends go on a dragon-quest, while up top Kane and co carry on their melodrama completely separately. I mean, the Doctor's not even met the villain yet! Mind you, I *like* the Kane stuff. The little hints, like Kane talking about Belasz taking advantage of his former feelings for her – there's an intriguing backstory there. And Edward Peel and Patricia Quinn are wonderful. I'd much rather be watching 'The Story of Kane and Belasz' than *Dragonfire*, actually."

The Doctor tries to distract a guard at the docking bay, who responds with a stream of intellectual ripostes. "I think this is supposed to be funny," says Clay. "The trouble is that the guard looks quite intelligent even *before* he opens his mouth."

The Doctor and Glitz find Belasz waiting aboard the ship. The Doctor tells Belasz to go away and Glitz to leave the ship and go back to the dragon quest. And they do.

"This is awful!" exclaims Clayton. "They pop down to the depths of Iceworld, then pop back to the *Nosferatu* where nothing happens, then back to the deep caverns again without bumping into Mel and Ace or the zombies! There's no narrative here."

Meanwhile Kane is eulogizing over a sculpture of his dead love Xana, which, he claims, captures her 'incandescent beauty'. "What a terrible prop," growls Clay. "All the incandescent beauty of the Playmobil Lollipop Lady."

"In Bridget Jones' large pants," adds Richard.

Down below, Mel and Ace are lobbing explosives at the zombies. "Totally out of character for Mel!" shrieks Jac. "She's even disappointed that she hasn't killed them! And then the dragon shows up and kills the zombie leader, who had a legitimate grievance. And the Doctor – who was telling Glitz moments ago 'we don't have the right to kill' – doesn't mind! Ugh."

"With those outstretched arms and his rather odd walk," notes Richard, "it does rather look like the actor who's playing the Dragon is trying to balance a tray of crockery on his head."

It turns out the treasure is a crystal concealed in the head of the dragon. "Woah!" shouts Peter. "Kane's been on Iceworld for 3000 years, yet it's only *now* that he sends someone to get the Dragonfire. Why did he wait? What *was* he thinking? "Shall I try and get the Dragonfire today? No, I think I'll do a special offer on Choc Ices. *Bonkers*."

Part Three – and Kane sends two of his soldiers down with huge laser rifles and a proximity detector to get the dragon. The ANT-hunt is on! Peter sighs. "I do wish *Doctor Who* wouldn't try to emulate things impossible on its budget. *Aliens* this is not."

"But the show managed scenes like this in *Earthshock*, years earlier, brilliantly," says Clay. "This is the *Play Away* version."

Kane sends his mercenaries to kill everyone on Iceworld. Peter frowns. "Why not just announce over the PA: '*Iceworld is now closing. Will all customers please make their way to the tills.*'"

The mercenaries swoop on the terrified shoppers – but they miss a tiny girl. Jac is losing it. "This little girl has just witnessed at least one violent death, but her first thought is for a milkshake! None of this makes any sense, none of the characters behave in a believable way. The next scene – Mel, Ace and Glitz lounge around being bored until explosives are mentioned – and then they all think it's a great idea to go off and get some, for no good reason. Why? I mean, *really*, what were they thinking?!"

The Iceworld customers and the frozen zombies are blown to bits on Kane's order. "Even though Kane was planning on conquering the Twelve Galaxies with them," sighs Clay. "I *despair*. And why do we keep cutting back to the lost little girl? PLEASE, BABY JESUS, MAKE IT STOP."

But his prayer is ignored. As the Dragonfire's secret is revealed, Jac is trying to work things out. "Why is the power 'key' kept in the cold bit of the planet, inside the gaoler's head? And why is it there at all? I can only think that the dragon piloted the ship to Svartos, took the crystal, couldn't leave Kane unguarded (or couldn't leave the cold bit of the planet), and couldn't destroy the crystal in case it wanted to leave one day. Does that work?"

"Don't care," sigh the boys.

The story ends as Kane exposes himself to the sunlight, denied of his revenge ("because he hadn't bothered to check his home planet was still there," sighs Clay). "Superb effect!" cries Peter. "You could stick that in a film today and it wouldn't look out of place. *Unbelievably* good."

Then cut to the TARDIS – and Mel's off. Jac finally flips. "*What?!* There really can be no explanation other than that Mel's fallen for Glitz, and wants to try to reform him. It's wildly implausible – and the Doctor doesn't even seem surprised."

"I liked Mel," says Clay, "but she was more suited to the Sixth Doctor and got a bit lost in this season."

But the Doctor won't be travelling alone – Ace joins him aboard the TARDIS. "I'm not keen so far," says Richard. "Sophie Aldred is a delight, but the character needs to be calmed down."

And so the TARDIS sets sail – observed by the little girl, whose mother suddenly appears, looking for her. "After all that carnage, and the *entire freezer centre taking off into space*, her stupid mother is still carrying her shopping!" splutters Richard. "Where's she *been*? Why isn't she frantic with worry?"

"That's why Mum's gone to Iceworld," says Peter.

"The final stitch in this grand tapestry of ineptitude," sums up Clay. "Oh yes. We've seen duller stories, less original stories. But we've seen nothing worse than *Dragonfire*."

AND **YOU** SAID...

"Apparently Sophie Aldred had a bad headache during the first encounter with the 'dragon' and the palpable agony on her face as Bonnie Langford screams straight in her ear is horribly obvious."
BLAINE COUGHLAN FACEBOOK

It's the Dragon! Yikes!

"Kane seems inordinately pleased with the realism of the sculptor's statue of his former lover – I know it's been a long time, but does he really think she looked like a jelly baby?"
NEIL CLARKE FACEBOOK

"Glitz is certainly not someone *I'd* like to travel with!"
CORA WORDEN FINDLAY

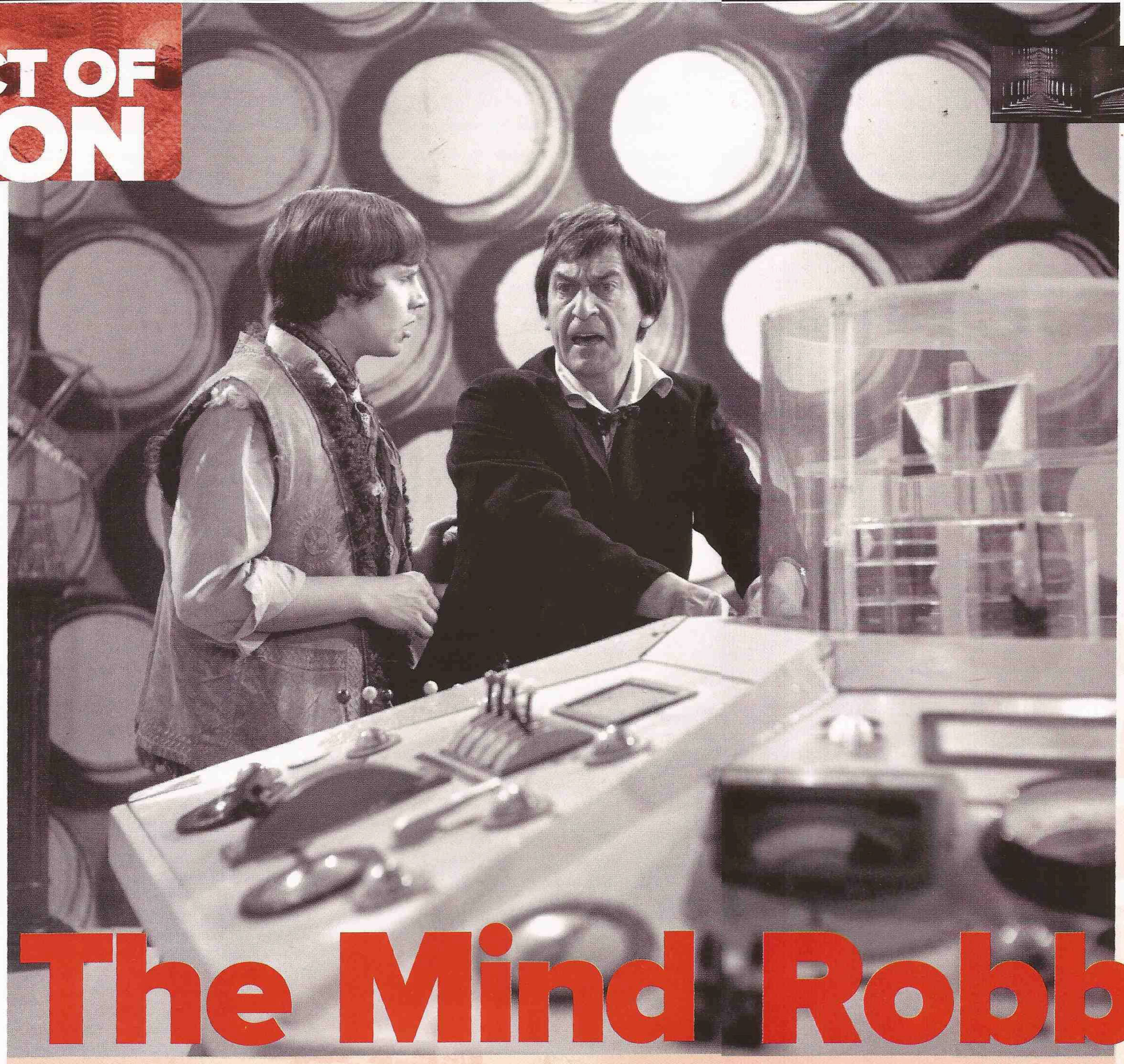
"Though contrived, largely inexplicable and shoehorned into the story, Mel's departure – like Peri's – proves rather touching and paves the way for a seachange of epic proportions..."
GREG DUNN ESTONIA

"If Belazs wanted rid of Kane surely shooting him would do the trick – or using some black masking tape to seal him in his coffin before cranking the heat up? Given the whole planet is one big department store, finding the necessary items really shouldn't be a problem for her!" TONY GREEN FACEBOOK

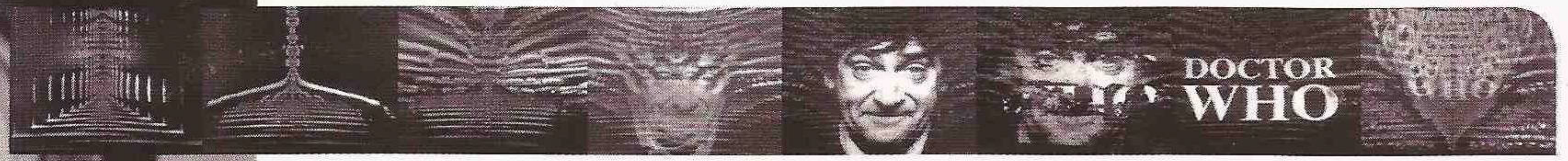
In Issue 406, the Team will be watching *The Happiness Patrol*. Send your comments to *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 28 January.

"*Eh?!* That's the most baffling, and possibly the worst scene of the *entire* series so far!" Jac

THE FACT OF FICTION



The Mind Robber



Now then, are you sitting comfortably? Then we'll begin. Alan Barnes has a very strange and wonderful story to tell...

EPISODE 1

BROADCAST: 14 SEPTEMBER 1968

Lava from a volcanic eruption threatens to engulf the TARDIS.

- A direct continuation from the cliffhanger ending of the adventure immediately previous, *The Dominators* (1968): we're on the planet Dulkis, where the detonation of the Dominators' rockets has created this volcano.
- The late Peter Ling's Target Books novelisation *Doctor Who: The Mind Robber* (1986) opens with the TARDIS instead escaping an impromptu eruption of Mount Vesuvius, after the Doctor has taken his companions for a 'short scientific exploration' of its slopes. It's not necessarily the 79 AD eruption central to *The Fires of Pompeii* (2008) and the Big Finish audio drama *The Fires of Vulcan* (2000).

The Doctor (Patrick Troughton) bustles companion Jamie (Frazer Hines) inside the ship, only to discover that the heat is causing its vital fluid links to fail.

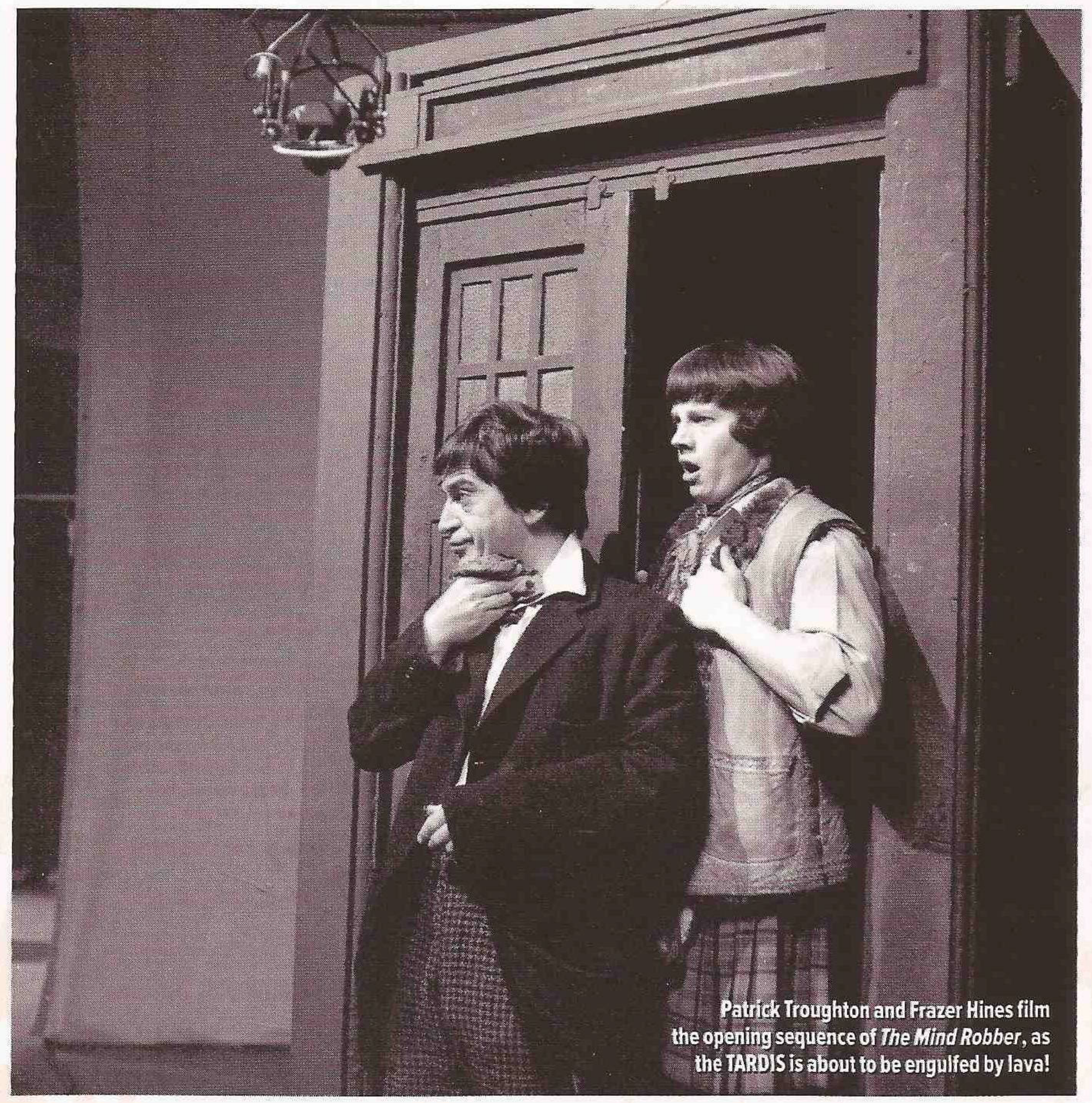
- "This sort of thing's happened before," says the Doctor. Indeed it has – in Episode 1 of *The Wheel in Space* (1968), his last-but-one adventure.

Jamie and Zoe (Wendy Padbury) watch via the scanner as lava flows around the ship.

- Introduced to the TARDIS crew in *The Wheel in Space*, Zoe was actually christened by Peter Ling while developing the story that became *The Mind Robber* – the name being adopted, with gratitude, by the production team after receiving Ling's story breakdown of January 1968.

The Doctor fetches an 'emergency unit', to shift the TARDIS out of time and space altogether. He pauses, unsure whether or not to plug it in – but Jamie forces his hand, and the TARDIS dematerialises. Now, according to the Doctor, they are literally nowhere – suspended in a white void.

- The development of *The Mind Robber* was directly affected by the tortuous circumstances of *The Dominators*' production. In March 1968, with five of *The Dominators*' projected six episodes written, the production team told writers Mervyn Haisman and Henry Lincoln to stop work: they had elected to cut the serial one episode short, and had already crafted a concluding instalment of their own. Very unhappy, Haisman and Lincoln asked for *The Dominators* to go out under the pseudonym 'Norman Ashby' – but were paid for all six episodes, nonetheless. With the series an episode down, and with no money in the kitty to fund a replacement, it fell to script editor Derrick Sherwin to contrive a fill-in instalment as a prologue to the next serial in the schedule: Peter Ling's *Manpower*, set in a world of fiction made flesh – whose four constituent parts had been delivered, ahead of schedule, by Tuesday 26 March 1968. As such this is the only episode of *Doctor Who* to ever be transmitted without a writer's credit.
- Sherwin's 'prologue' massively expanded on the opening scene of *Manpower* – in which the Doctor, travelling with Jamie and Zoe, loses control of the TARDIS in the heart of a magnetic storm: 'This is no accident... some powerful force is moving in on them, and they are helpless to prevent it. Gradually the TARDIS breaks up, and the three time travellers are whirled away into space, spinning off in different directions.' Early in April, Sherwin set to work: 'I had no sets, no visiting characters and no new monsters. All I had was a white cyclorama, the TARDIS prop and what was left of the tatty TARDIS interior set – and out of that I had to construct an episode. I also used some old robot costumes I found dumped in a storeroom...'



Patrick Troughton and Frazer Hines film the opening sequence of *The Mind Robber*, as the TARDIS is about to be engulfed by lava!

Zoe joins the Doctor in the Power Room, where he's working on the TARDIS mechanisms.

- Ling's novelisation places this scene in the 'Power Chamber' at the heart of the TARDIS, full of 'shining generators' and 'giant dynamos.'
- The 'freezing machine' prop constructed for *The Space Museum* (1965), then reused as an 'x-ray laser' in *The Wheel in Space*, can be seen among the odds and ends in the Power Room.

In the control room, Jamie watches as a vision of the Highlands – his home – appears on the scanner, fading into 'mist' as Zoe arrives. For Zoe, the scanner shows a view of the futuristic City she calls home.

- Sherwin's script suggested an image of "an ultra modern city – Brasilia?" to represent Zoe's home. Founded in 1960, Brazil's capital is noted for its space age architecture... but in the event, an imaginative painting was used.

Jamie goes to alert the Doctor – but, convinced that the City lies outside, Zoe exits the TARDIS... only to be swallowed up by whiteness. Returning to the control room, the Doctor is alarmed to find Zoe gone, telling Jamie that something is trying to tempt them out of the TARDIS. The emergency unit signals danger, causing Jamie to rush out in search of Zoe. The Doctor remains behind, only for his ears to be assailed by an unearthly roaring. He calls out to whatever is responsible that he means to fight it.

- Commenting on Ling's Episode 1 breakdown back in January, Sherwin had suggested that the TARDIS travellers should be 'attacked mentally' by the powerful force moving in on them, and 'start thinking and speaking erratically.'

In the void, Jamie and Zoe are reunited – but cannot find their way back. In the TARDIS, the Doctor hears their voices calling out to him – but remains where he is, thinking the presence in the void is trying to lure him outside, too. Jamie's suspicion that he and Zoe are being watched is correct: four white Robots (John Atterbury, Ralph Carrigan, Bill Wiesener, Terry Wright) bearing probe-like devices stand close by.

- The four robot costumes appropriated by Sherwin had were originally designed by Richard Henry for *The Prophet*, the final episode of the second series of BBC2 sci-fi anthology series *Out of the Unknown*, in which space station service robot QT-1 (Tenniel Evans) develops a rudimentary philosophy. First transmitted ▶

'The Doctor slumps in his chair, his mind under attack. So is the rest of the story a dream?'

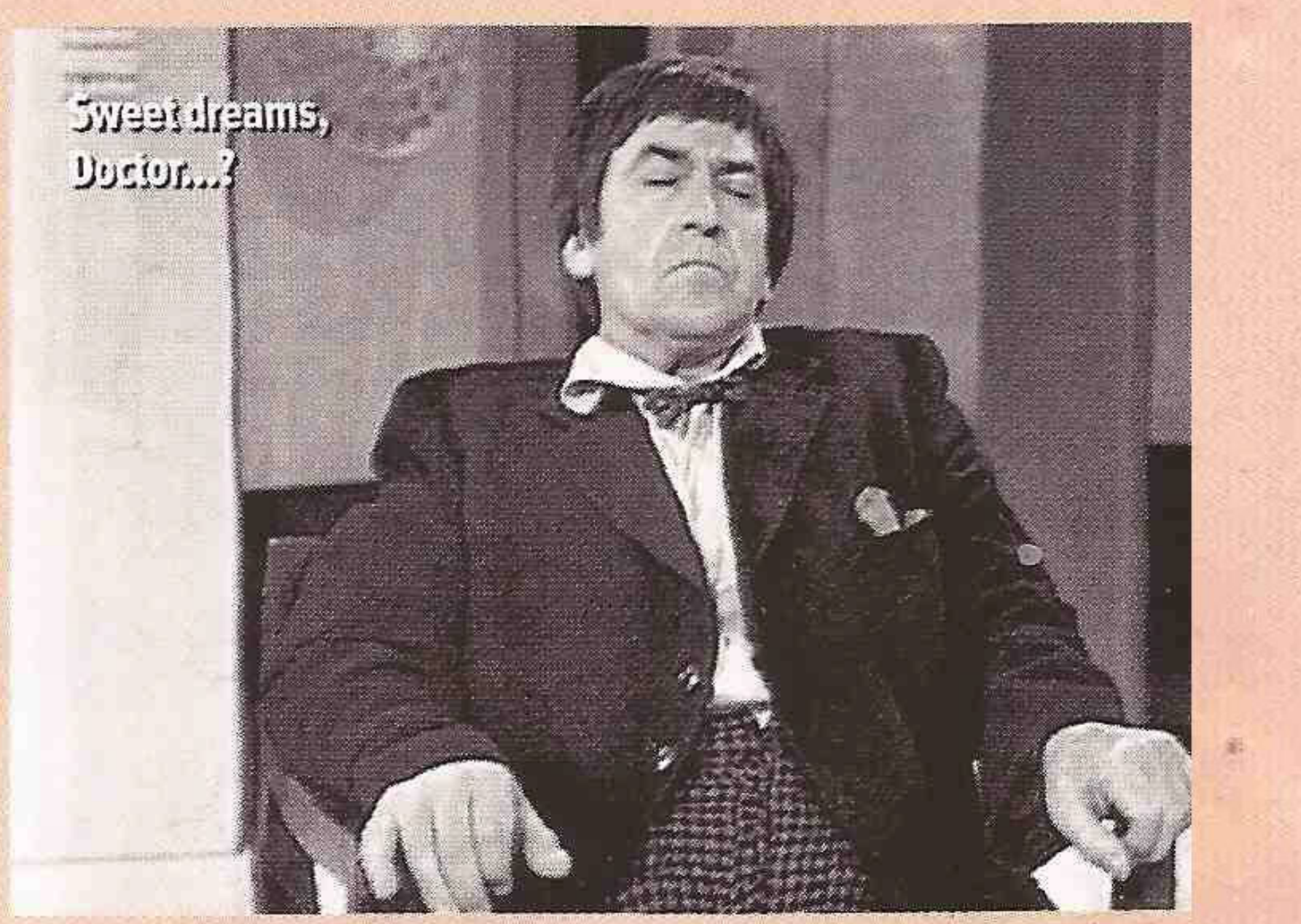
"We're nowhere. It's as simple as that."

DOCTOR WHO DIED WITH *The Mind Robber*. Here's why.

Near the end of Episode 1, hairy-legged Highlander companion Jamie settles down for a nap, exhausted by his efforts to combat a malevolent presence in the 'nowhere' the TARDIS is stranded in. The Doctor activates an emergency power booster, to help his ship escape this 'nowhere'. Jamie wakes from a nightmare about a charging unicorn – and the Doctor hears an unearthly roaring, which causes him to slump in his chair, his mind under attack...

Series script editor Derrick Sherwin's teleplay for the following adventure, *The Invasion*, tells us pretty much unambiguously that from this point on, everything in *The Mind Robber* is a dream. After the dissembled TARDIS reforms at the top of *The Invasion* Episode 1: 'THE CAM. IS DEFOCUSED AND AS ITS PICTURE SHARPENS WE SEE THE DR SEATED IN HIS CHAIR WHERE WE LEFT HIM BEFORE THE TARDIS BROKE UP.' So the Doctor wakes up, and Jamie tells him: "It's alright, it worked!" – referring to the emergency power booster. As the Doctor checks the console for confirmation, Zoe asks: "Are we actually on our way, Doctor, or are we stuck somewhere?" – meaning, are they still stuck 'nowhere'?

Within the text of *The Mind Robber* itself, the strongest evidence to support the 'dream' theory is surely Jamie's nightmare of immediately beforehand – what other narrative purpose would there be in Jamie dropping off, hearing a unicorn, then waking up, if not to prefigure the Doctor's own descent into dream? Some unknown entity from outside time and space, therefore, has induced a nightmare in each of the TARDIS travellers in a last-ditch attempt to keep them in the void, plundering their own minds for material to use against them – such as their memories of home, and their recall of fictional works. Hence the title, *The Mind Robber* – appended to the scripts at a late stage, over the original *Manpower* and its author Peter Ling's alternative, *The Fact of Fiction* – a suggested subtitle for Episode 3. (Got a ring to it, that.)



Sweet dreams, Doctor...?

So we might dismiss *The Mind Robber* as a one-off excursion into fantasy, a 'shaggy dog' joke. That'd be the easy way out. But what if... what if the Doctor's waking up in *The Invasion* was itself an illusion, and he remained stuck in 'nowhere' – dreaming his dreams of adventures in time and space for ever more?

That's why *Doctor Who* died with *The Mind Robber*. Perhaps.

Well, it's a theory. It's a testament to the cleverness and inventiveness of *The Mind Robber*, one of the high points of 1960s *Doctor Who*, that its 'correct' reading remains elusive, more than 40 years after the fact... of the fiction.

THE FACT OF FICTION

The fluid links are on the blink again – and the Doctor has a dilemma...

◄ on 1 January 1967, then repeated on BBC1 the following May, *The Prophet* (which no longer exists in the BBC archive) was written by Robert Muller from Isaac Asimov's story *Reason*. Nine black robots featured in *The Prophet*; for *The Mind Robber*, four of these were painted yellow and blue-grey to appear 'white' in front of the studio cameras.

Again, Zoe and Jamie are tempted by illusions of home, but they help one another to resist. They turn away, but are surrounded by the white robots – and see versions of themselves, their clothing turned white. In the TARDIS, a disembodied voice (Emrys James) calls on the Doctor to follow his friends. Meanwhile, the white robots activate their 'probes'. Zoe screams...

The Doctor exits the TARDIS, which has turned white – as have Jamie and Zoe. But he still has the strength of mind to summon his companions; as the white robots ready their probes to use on him, the Doctor pulls Jamie and Zoe back inside the TARDIS – where they are suddenly returned to normal.

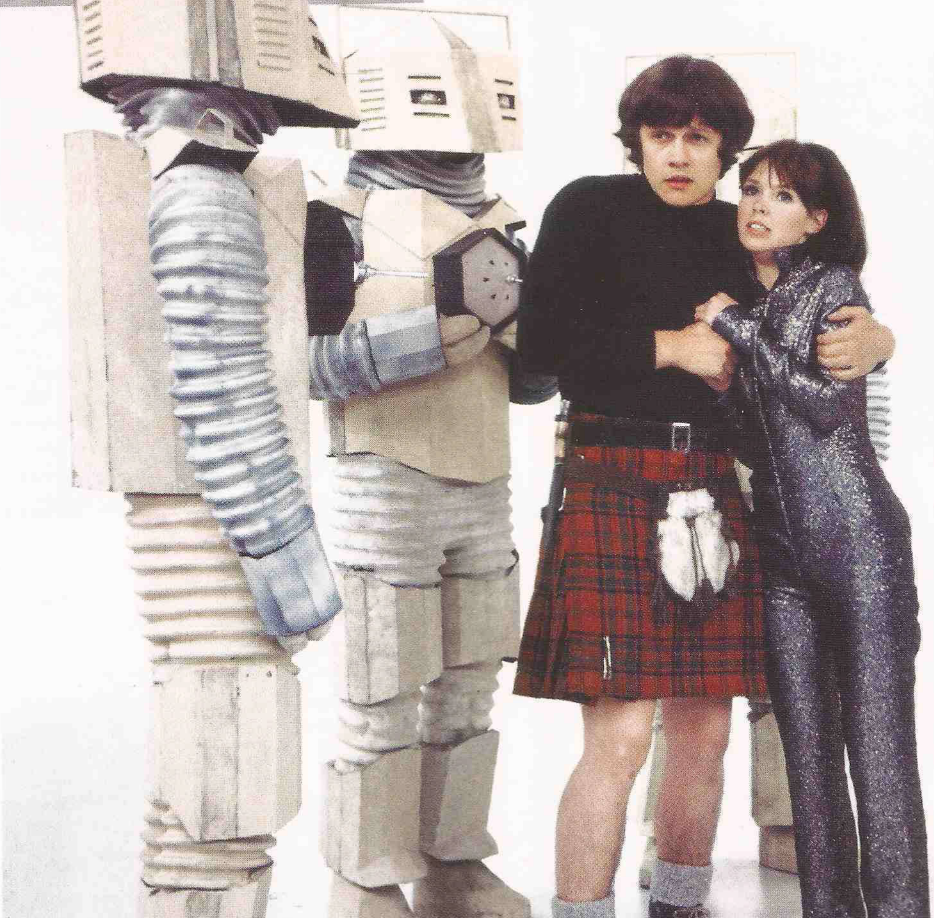
● As the travellers re-enter the TARDIS, the closing credits caption 'Producer: PETER BRYANT' is displayed on the TARDIS scanner. A cunning acknowledgement of the fact that the TARDIS travellers are now entering a world of metafiction, or a ghost in the vision mixing machine…? The latter, in fact – although it's massively tempting to speculate that the omniscient Master, who manipulated the scanner to tempt Zoe and Jamie out of the TARDIS, had been plotting to break the Doctor's resolve by replaying some of his earlier adventures reworked as 25-minute instalments of a slightly shonky sci-fi television series from 1960s Earth. (A familiarity with slightly shonky sci-fi television series from 1960s Earth would certainly explain why the Master's mechanical servitors look exactly like the robots from a 'lost' episode of *Out of the Unknown*. Perhaps he'd care to return it to the BBC – along with *Fury from the Deep*, or whatever it was he put up on the TARDIS scanner?)

Alerted to the fact that the TARDIS is using more power than it has stored, the Doctor activates an emergency power booster. But a roaring sound soon begins to invade his mind: it's alien, and too powerful to resist...

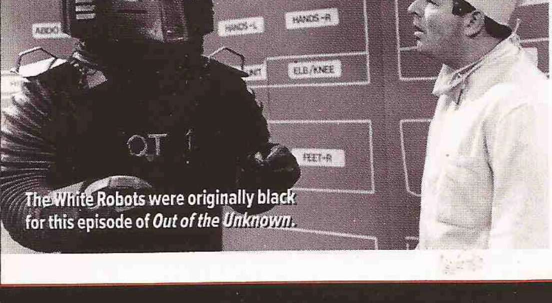
● Is the rest of the story a dream? (See the Introduction above.)

The TARDIS' police box exterior breaks apart. Jamie and Zoe cling on to the now-detached central console as it rotates in blackness.

● Zoe's legs change position between the overhead and side-on shots of the console. This sequence (along with the shots of the white-clad Jamie and Zoe beckoning the Doctor) was pre-filmed as part of three days' work at Ealing between Wednesday 12 and Friday 14 June 1967, ahead of episode-per-week studio recordings at BBC TV Centre, beginning on Friday 21 June.



Jamie and Zoe are surrounded by the White Robots (well, they looked more white in black and white, anyway).



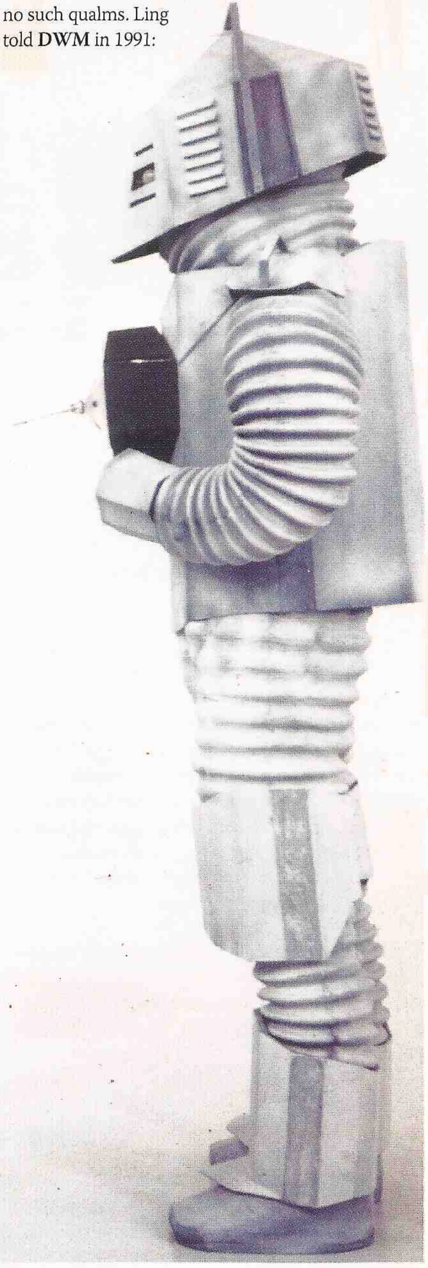
The White Robots were originally black for this episode of *Out of the Unknown*.

Zoe sees the Doctor some distance away, his eyes closed, not apparently conscious. She screams. The console spirals downwards, obscured by mist.

»EPISODE 2
BROADCAST: 21 SEPTEMBER 1968

Alone, Jamie wanders through a darkened 'forest' of trunk-like columns, calling out for his friends.

- So begins the part of the adventure authored by Peter Ling, creator of ATV's *Crossroads* (1964-88) – whose experiences on the motel-set soap was an unlikely starting-point for his proposed *Doctor Who* story: "I outlined the vague notion of a planet inhabited by fictional characters… I suppose this arose from my own experience of soap opera fans who have a strange kind of suspension of disbelief. They want to believe that somewhere there is a real Crossroads Motel…"
- Dalek creator Terry Nation had intended *Journey into Terror*, the fourth episode of *The Chase* (1965), to take the TARDIS into a realm of fiction conjured up out of human imagination – in which the Doctor met both Baron Frankenstein and his house guest, Count Dracula. Then-producer Verity Lambert asked for the location to be changed to a mechanised 'House of Horrors', thinking a land of make-believe too far-out for *Doctor Who*. Three years later, her successors had no such qualms. Ling told **DWM** in 1991: "I think they thought at the time, 'This is a bit of a dodgy one – it may not work but it will be fun to do.'"
- This scene was actually recorded on the same day as Episode 5, Fraser Hines having been indisposed in the week of Episode 2's recording…

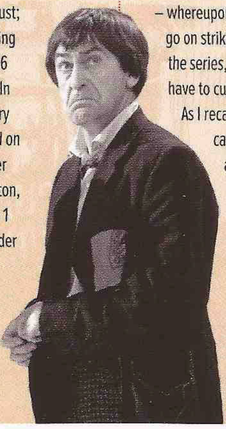


»A question of manpower

AT 18 MINUTES EXACTLY, *THE MIND ROBBER* Episode 5 is the shortest 'regular' episode of *Doctor Who* ever shown – and both Episodes 3 and 4 were shorter than the shortest episode previous (*Fury from the Deep* Episode 3). The reasons for this remain obscure: with episodes being recorded at a rate of one per week, regardless of *The Dominators* losing an episode at *The Mind Robber*'s expense, no cost saving could be made by reducing the amount of material recorded. But reduced it was: Sherwin sent a series of rewrites to Patrick Troughton on Monday 27 May, explaining that each episode had been cut from 25 minutes to nearer 20.

Although transmitted second in the 1968-9 season, *The Mind Robber* was actually the last story to be recorded as part of the 1967-8 production schedule, which had begun with filming for *The Abominable Snowmen* the previous August; Troughton had been recording an episode each week for 46 weeks. He was exhausted. In the 'making of' documentary *The Fact of Fiction*, included on the *Mind Robber* DVD, Fraser Hines recounts how Troughton, on discovering that Episode 1 was effectively a three-hander between himself, Hines and Wendy Padbury, had confronted producer Peter Bryant, saying: "'Look… there's only three of us, you'll have to give us more money because you're saving on actors.'" Can't do that, replied Bryant – whereupon Troughton threatened to go on strike: "'It's not the beginning of the series, we're very, very tired. You'll have to cut the episode down.'

As I recall, Patrick said you just cannot put this… on the actors." The fact that Sherwin wrote to Troughton to tell him that all five episodes had been trimmed down by five minutes would seem to indicate that, unlikely as it seems, Hines is right: *The Mind Robber* episodes ran short to appease the series' knackered star.



The Doctor encounters a stranger (Bernard Horsfall).

Hearing a far-off Zoe respond, he rushes in her direction – only to be confronted by an armed Redcoat (Philip Ryan), his clan enemy.

- We'll learn that most of the characters encountered by the TARDIS crew are drawn from fiction. So where's the redcoat come from? Since Robert Louis Stevenson's *Treasure Island* (1883) is later identified as one of the books in the Master's 'library', it's tempting to nominate another of Stevenson's most famous works – *Kidnapped* (1886), set in the aftermath of the Jacobite rebellion of 1745… and the story from which so much of Jamie's début adventure, *The Highlanders* (1966), was drawn!

Jamie leaps to attack the soldier, who fires upon him with his rifle – which somehow causes Jamie to become immobilised as a life-size photographic cut-out of himself.

Meanwhile, stone walls block Zoe's progress. A door appears, leading her into a darkened room. She steps in – but falls into empty space.

- In his Target Books retelling, Ling elaborates on this scene by borrowing from Lewis Carroll's fantasy for children, *Alice's Adventures in Wonderland* (1865). Lost in the 'forest', Zoe looks down to see her catsuit inexplicably transformed into 'a long dress of pale blue', her hair tied back with a ribbon. 'In the City where Zoe was born and brought up, no-one had ever heard of Alice in Wonderland,' apparently – so neither the sight of 'a giant mushroom with a caterpillar on top' nor that of 'a flustered rabbit… consulting a pocket-watch' warn Zoe of the trap ahead: when she falls through the door into empty space, she tumbles 'down… down… down' a rabbit-hole, just like Alice in Carroll's classic. 'Dear Lewis Carroll,' murmurs the Master, watching on. 'Always so reliable…'

The mystery figure whose voice the Doctor heard in the TARDIS has been watching from a futuristic Conrol Centre. He gives instructions to find the Doctor: "All areas must be searched." Elsewhere in the 'forest', the Doctor comes to and calls to his friends, whose voices sound out from different directions. The Doctor sets off – but soon ducks out of sight from three of the lumbering, mechanical creatures looking for him.

- Originally, Ling had imagined the Master being served by strange, semi-human monsters: 'what about a faceless head – a simple "brain centre" – and enlarged, sensitive hands capable of "seeing" or "hearing" by turning towards a sound or an object like a radar scanner?' ▸

'Originally, Ling imagined the Master being served by strange semi-human monsters…'

The Doctor tries his hand at a jigsaw puzzle. Oh no!

And in an instant, Jamie's face has changed...

Zoe meets the 'new' Jamie. The Doctor's keeping schtum...

◀ The searchers move off – but the Doctor is then accosted by a flintlock-wielding Stranger (Bernard Horsfall). An adventurer who sailed from Bristol on 4 May 1699, the stranger is soon reassured that the Doctor means him no harm – but warns him that 'the Master' has "articles of impeachment" against him. To avoid suspicion, he retires, leaving the Doctor alone – but not for long. Six Children (Barbara Loft, Sylvestra Le Tozel, Timothy Horton, Christopher Reynalds, David Reynalds, Martin Langley) appear, pestering the Doctor with riddles.

● At breakdown stage, Sherwin suggested to Ling that children should act as the Master's 'interrogators', rather than the semi-human 'soldiers' whom the author intended would deliver the riddle, "What can you make of a sword?" (The answer being, as here, 'words' – an anagram of 'sword'.)

● The script specified 'Edwardian children's clothes – like an E Nesbit illustration'. Of course, Edith Nesbit (1854-1924) was a *writer* of children's fantasy; and the six-strong Bastable clan, the child protagonists of her debut novel, *The Story of the Treasure Seekers* (1899), would seem to provide the closest match for the six children seen here. They are, in order of seniority: Dora, the eldest; swots Oswald and Dicky; twins Alice and Noel; then Horace Octavius ('H.O.'), the youngest brother.

● Ling's novelisation, however, describes two girls and three boys, all looking 'as if they had stepped out of the pages of a juvenile story by E Nesbit or Kenneth Grahame' – the Grahame story being, presumably, *The Golden Age* (1895), with its five sibling protagonists Charlotte, Selina, Edward and Harold, plus an un-named narrator.

● "Where was Moses when the lights went out?" asks one of the boys. 'Down in the cellar eating sauerkraut' is one possible answer – according to a popular children's rhyme of the war years. But in these particular circumstances, the most likely correct response is to be found in the pages of Mark Twain's *The Adventures of Huckleberry Finn* (1884): 'In the dark,' Buck tells Huck.

Following the sound of Jamie's voice, the Doctor soon finds the cut-out of his friend; beside it, a safe and a well. When letter clues appear in the air, the Doctor realises that a rebus puzzle has been laid out for him, the solution being "Jamie is safe and well". In a flash, the cut-out Jamie's features disappear, and the Doctor is obliged to reassemble his face from three sets of eyes, noses and mouths laid out on a board.

● The four chopped-up faces include that of director David Maloney.

Too late, the Doctor realises he's got it wrong – and Jamie (now Hamish Wilson) is restored to life with an entirely different face.

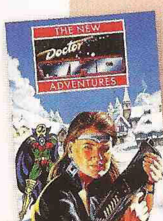
● In the week of recording, Sherwin was obliged to improvise a way around the fact that Fraser Hines had called in sick, having caught chicken pox from his nephews. The 'cut-out' scene, which had featured in the script as far back as Ling's original breakdown, offered the opportunity to temporarily recast Jamie, who would otherwise have simply returned to life once the Doctor had solved the rebus.

Reunited, they fellow Zoe's voice to a wall with a painted-on door. It's another riddle, realises the Doctor: a door is not a door when it's... "a jar". Zoe is revealed, trapped in an outsized jar. Pulling Zoe out, they head on. Jamie climbs one of the 'trees' to get a bird's eye view of the 'forest', and sees that each of the columns is the body of a giant letter...

● ... which supposedly form a collection of English phrases including "SLOW BUT SURE", "IN FOR A PENNY, IN FOR AN POUND" and "LOOK BEFORE YOU LEAP" – not that it shows from the insert shot of a too-low array of letter blocks, the nearest reading '...ONIGH...' and '...OME.'

»Back to unreality

THE MIND ROBBER HAS INSPIRED SEVERAL spin-off fictions, beginning with *Ghost Light* author Marc Platt's *Brief Encounter* prose short *Future Imperfect* in the 1992 *Doctor Who Yearbook*: here, the Doctor attempts to retrieve his lost recorder from the Land of Fiction, and re-encounters Gulliver. Or so he thinks: this 'Gulliver' is actually the Time Lord agent Goth (Gulliver actor Bernard Horsfall having played Goth in *The Deadly Assassin*, 1976).



The TARDIS returns to the Land of Fiction in *Conundrum* (Virgin Publishing Ltd, 1994), a *New Adventures* novel by Steve Lyons. Landing in what he presumes to be the rural village of Arandale, the Seventh Doctor investigates a serial killer at large in the community, which includes the broken-down superhero the White Knight, his evil nemesis Dr Nemesis and a mystery-solving gang, 'The Adventure Kids'. But Arandale exists in a white void populated only by white robots and the new Master of the Land – an obnoxious teenage boy, whose mission it is to force the Doctor to take his place. The Land, reveals the Doctor, was originally created for the purposes of entertainment by the Gods of Ragnarok (from *The Greatest Show in the Galaxy*, 1988-89); but now someone has dug up the Land from the Doctor's own past and manipulated the timestream to reverse its destruction. The next *New Adventure*, Paul Cornell's *No Future*, exposes that 'someone' as the Time Lord-turned-bad known as the Meddling Monk (introduced in *The Time Meddler*, 1965).

The Gods of Ragnarok – the creators of the Land of Fiction?

Conundrum's own sequel *Head Games* (1995) explains how the Doctor asked the Time Lords to dismantle the Land and return its adolescent Master, named Jason, to Earth. Eight years later, in 2001, an errant time machine creates a rip in the structure of the universe, and fictional forces start flooding into 'our' dimension. Jason is able to act as a conduit for these forces, creating a fictional double of the Doctor to whom he can be a companion: the gun-toting 'Dr Who' [sic].

Meanwhile, in the pages of **DWM** 311, the comic strip *Character Assassin* (written by Scott Gray; art by Adrian Salmon) sees the Master (that is, the Doctor's Time Lord arch-enemy, the Master) petition a group of fictional villains – including Count Dracula, Dr Moreau and the Phantom of the Opera – for membership of their club, the Sisyphean Society. This reality, however, is being controlled by Sherlock Holmes' eternal rival Professor Moriarty – or is it? It transpires that the Master himself is the Master of the Land of Fiction...

The stranger gives the Doctor and friends away to the clockwork soldiers...

> **'The palomino playing the unicorn turned out to be brown – so had to be painted white!'**

They're in a world of words, concludes the Doctor. Again, they run into the stranger – who inadvertently reveals their location to the patrol of three mechanical clockwork-operated Soldiers (Paul Alexander, Ian Hines, Richard Ireson), to the delight of the watching Master. The stranger bids the Doctor, Jamie and Zoe good-day: he cannot perceive the soldiers, the Doctor observes. The soldiers herd the travellers on.

- Here, the novelisation has an army of the soldiers ('row upon row') marching the Doctor and friends across a darkened plain to stand on a grid of black and white squares. The front ranks take up the firing position as the Master's disembodied voice announces that the travellers will face the firing squad – unless they can provide the correct password, by solving a crossword clue: Begin at the beginning (4,4,1,4). Snow falls, each flake bearing a single letter, the thirteen letters collected by the Doctor, Jamie and Zoe being an anagram of 'Once upon a time.' "... that's how all the best stories begin," comments the Doctor. "We've stumbled across the password... to a world of fiction, where dreams and stories all come true."

Suddenly, the travellers find themselves alone in darkness – but for a Unicorn (Goldy), Jamie's nightmare of earlier made flesh. "Stand still! Hold your ground!" the Doctor orders as the horned beast charges...

- The unicorn cutaways, filmed at the disused Kenley airfield near Croydon in the early hours of Monday 10 June, featured a palomino named 'Goldy' – and the production team were surprised, astonishingly, when he turned out to be cream and brown in colour, not white. The beast was therefore plastered in patchy 'blanco' paint borrowed from the local RAF.

Lights! Camera! And, um, make-up! Goldy gets ready for his big moment...

»EPISODE 3

BROADCAST: 28 SEPTEMBER 1968

The Doctor urges the terrified Jamie and Zoe to repeat after him: the unicorn is a myth, it doesn't exist. At the last moment, the unicorn freezes, becoming two-dimensional. Only if they believed in it, the Doctor tells his friends, could it have done them harm. The Master watches on, impressed by how fast the Doctor is catching on to the 'rules' of this world.

The Doctor, Jamie and Zoe press on through a tangle of cobwebs, ending up outside the door of a house.

- The novelisation has Jamie knocking on the door, inadvertently quoting from *The Listeners* (1912), by the poet Walter de la Mare: '"Is there anybody there?" [said the Traveller/Knocking on the moonlit door...]'. Efforts were made at the time of the serial's production to include this quote, but copyright clearance proved elusive. Also excised from this third episode for copyright reasons was an appearance by Zorro, the caped Californian avenger created by Johnston McCully in the *All-Story Weekly* serial *The Curse of Capistrano* (1919).

The Redcoat reappears and once again reduces Jamie to a featureless cut-out. The puzzle board also reappears... but Zoe ensures that this time, the Doctor doesn't pick out the wrong eyes, nose and mouth – and Jamie (Fraser Hines again) is returned to three dimensions. The door leads into a candlelit chamber, with four tunnels leading off...

- In the novelisation, the travellers enter a high-ceilinged hall, with a cobwebbed dining table at the far end. There stands an ancient, mouldered wedding cake, in which a family of mice have made their nest. The Doctor recognises the source as 'another story – by a chap called Dickens': it's the jilted Miss Havisham's uncut 'bride-cake', from *Great Expectations* (1861).
- "These candles are alight," says Zoe. Writing in **DWM**'s *The Complete Second Doctor*, Gary Gillatt points out that in the following year's *The Space Pirates*, twenty-first-century girl Zoe doesn't know what candles are, nor how they work – more evidence that the Doctor is dreaming these events: 'The Doctor doesn't know Zoe very well, you see, so he dreams her wrong.'

The Doctor spots a ball of twine. This is a maze, he reasons: using the twine to mark their path will stop them getting lost. The Master plots the twists and turns of the ▶

◀ travellers' course on an electronic map. Eventually, Zoe deduces that the maze is designed so the correct path may be found by following an arithmetical progression at junction points...

- … but such a route can't be followed, from the earlier view of the Master's higgeledy-piggledy map.

Leaving Jamie on guard, the Doctor and Zoe soon arrive in a cave at the heart of the maze – where they find a heap of gnawed bones. An inhuman roar sounds out, and Zoe is reminded of the legend of the minotaur in the labyrinth. They see the shadow of a half-man, half-bull...

- The Doctor meets the real Minotaur in *The Time Monster* (1972) … not to mention its alien cousin, the Nimon, in *The Horns of Nimon* (1979-80).

Hearing the roar, Jamie rushes to find his friends, but a soldier blocks his way. Realising it uses a light built into its shako to see, Jamie blinds it by casting his jerkin over its head. Back in the heart of the maze, the Minotaur (Richard Ireson) vanishes when the Doctor and Zoe deny its existence. Heading back to find Jamie, they meet the Stranger instead. This time, the Doctor is able to anticipate his speech: his name is Lemuel Gulliver! In a world of fiction, Gulliver can only speak the words given to him by his creator, Dean Swift...

- … *ie*, Jonathan Swift, Dean of St Patrick's, Dublin, author of the satirical odyssey *Travels into Several Remote Nations of the World, in Four Parts. By Lemuel Gulliver, First a Surgeon, and Then a Captain of Several Ships* – commonly known as *Gulliver's Travels* (1726). Sherwin was keen to ensure that all of Gulliver's dialogue (for example, the Lilliputian words with which he greets the Doctor in Episode 2) was patched together from disparate parts of authentic Swift, but much of it is only loosely paraphrased. For example, Gulliver's description of the villain's lair, related here – "The Master's palace is no ordinary edifice, but a citadel; a walled town at the top of a hill or cliff, which is reckoned the highest in the kingdom" – is stitched together from separate paragraphs in the fourth chapter of Part II, *A Voyage To Brobdingnag*, reading (edited sections in square brackets): 'The [king's] palace is no [regular] edifice… [but a heap of buildings, about seven miles round]'; and '[I was very desirous to see the chief temple, and particularly the tower belonging to it] … which is reckoned the highest in the kingdom.'

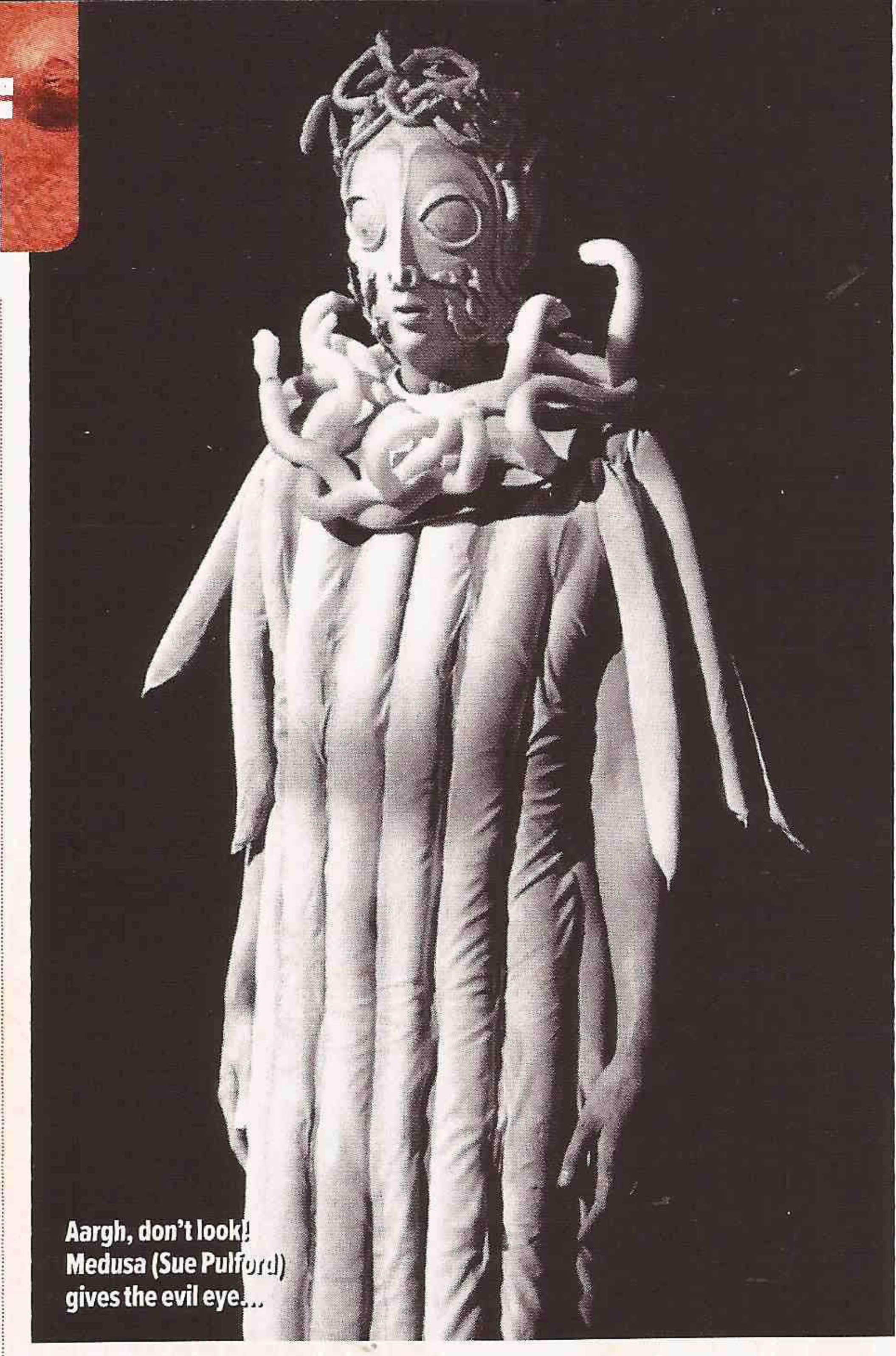
Meanwhile, Jamie's flight has led him to the foot of a cliff, which he climbs to escape the soldier on his tail.

- Frazer Hines' cousin Ian plays the soldier in this sequence – filmed at Harrison's Rocks, near Groombridge, East Sussex, on Sunday 9 June. The same location would feature in *Castrovalva* (1982).

Stuck half-way, Jamie is in desperate need of a rope... when a knotted line is cast down from the clifftop. Jamie hauls himself up to the window of an old tower, where he discovers that the 'rope' is in fact the plaited hair of the Princess Rapunzel (Christine Pirie). Disappointed to learn that Jamie is neither a prince nor a woodcutter's son, Rapunzel nevertheless agrees to let him in...

- "I'm a princess," claims Rapunzel, even though she can't be a princess until she's met her prince – not according to the German folk tale collected and popularised by the Brothers Grimm in *Kinder- und Hausmärchen* ('Children's and Household Tales', 1812). The Grimms also published the story of the 'woodcutter's son' – Hansel, of 'and Gretel' fame.

... to a high-tech Apparatus Room containing panels marked with titles from Earth literature, including Vanity Fair, Don Quixote and Legends of Ancient Greece. A ticker-tape machine labelled 'WORK IN



Aargh, don't look! Medusa (Sue Pulford) gives the evil eye...

PROGRESS' chatters into life. Jamie reads aloud: "The Doctor and Zoe... decided to return to the cave... where a new terror awaited them..."

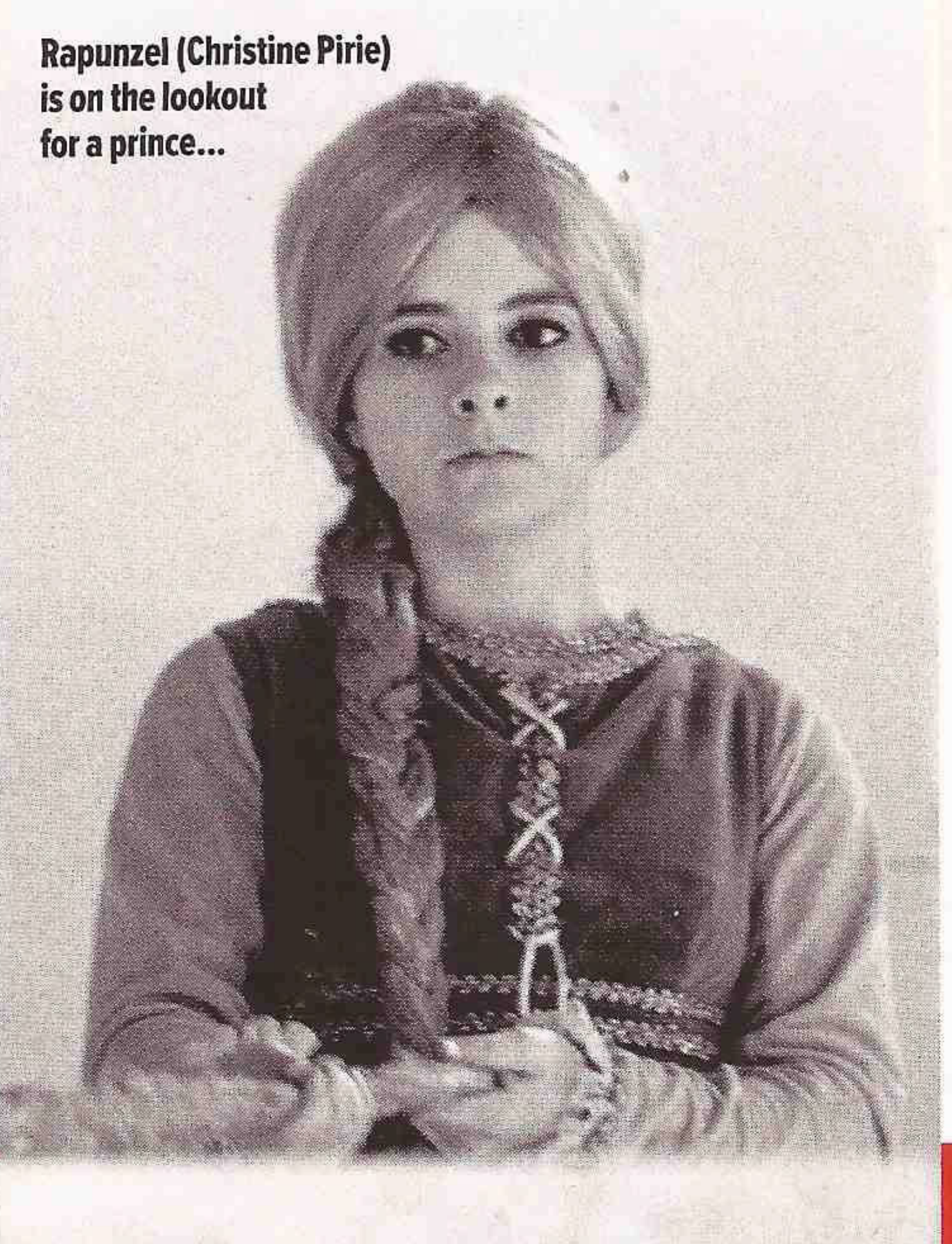
Meanwhile, the Doctor and Zoe have decided to return to the cave...

- The novelisation has the pair arriving at an underground lake, where they find a flat-bottomed skiff waiting for them. Boarding the boat, they find it floats downstream of its own accord ('You see? We were expected,' says the Doctor), before depositing them at a flight of stone steps leading to a cave…

... where they find a statue of a woman with snakes in her hair: the mythical Medusa (Sue Pulford). The snakes begin to writhe as the statue comes to life.

- Stop-frame animation was used to bring the snakes to life, in one of the model sequences filmed at the BBC TV Centre Puppet Theatre on Monday 10 and Tuesday 11 June.

Jamie reads that one glance from the eyes of Medusa could turn the Doctor and Zoe to stone. As Medusa reaches out her arms, the Doctor begs Zoe: "Don't look in her eyes...!"



Rapunzel (Christine Pirie) is on the lookout for a prince...

Three clockwork soldiers stand guard.

EPISODE 4

BROADCAST: 5 OCTOBER 1968

As Jamie reads how "the Doctor found a sword at his feet... and slew the monster", the Doctor finds a sword at his feet – but elects not to use it. He draws instead on the legend of how Perseus defeated Medusa, by looking at the creature's reflection in a pocket mirror. Powerless, the Medusa reverts to a statue. 'CANCEL CANCEL CANCEL THE DOCTOR TEST REPORT FAILURE' chatters the tickertape. Jamie makes to leave the Apparatus Room, but trips a concealed alarm. A search party is ordered to look for the stranger inside the building. Gulliver enters...

- … casting no shadow, according to the Target Books version; he is, after all, an illusion.

... but the real search party is approaching: three white robots, whom Gulliver fails to perceive. They leave without finding Jamie, who's hidden inside a cupboard.

Looking up from the foot of the cliff, the Doctor and Zoe are wondering how they can reach the Master's citadel when a masked muscleman – the Karkus (Christopher Robbie) – appears in a flash.

- Ling's novelisation describes word balloons actually floating around and about the Karkus, reflecting his comic strip origins. The balloons contain words like 'YARGHRROO!', 'GHRRRGH!' and 'YEEIKE!', plus sound effects like 'PING!' and 'BOOM!' ABC's *Batman* TV series (1966-8) was doing this sort of thing with caption cards at the time of *The Mind Robber*'s production. Ling's script alluded to DC Comics' Gotham City vigilante, too – describing the Karkus as wearing a 'Batman-type outfit', despite speaking in a 'thick foreign accent'.

Zoe recognises the Karkus, who threatens to make minced meat of the Doctor when he causes his unlikely-sounding "anti-molecular ray disintegrator" to disappear. Zoe grapples with and eventually overpowers the Karkus, who submits: "I am your slave. Command me." As the Karkus shows them the way to the citadel, Zoe tells the Doctor that the Karkus is a strip cartoon character popular in the year 2000.

- Clearly physically shattered after the fight scene, by the end of which Christopher Robbie's mask has slid up to cover his eyes, Padbury stumbles over Zoe's line, "We all… follow his adventures in the strip section of the *Hourly Telepress*." Director Maloney elected to record the fight in studio, rather than on film, as might have been expected – perhaps because the script required Zoe to comment on her technique as she threw the Karkus about: for example, 'Lesson 17… from the mind training school…' In the event, Zoe's lines were dropped from the fight, choreographed by BH Barry.

Jamie is trying to persuade Gulliver of the white robots' existence when the Doctor and Zoe arrive in the Apparatus Room. Jamie shows the Work in Progress machine to the Doctor, who realises its implications: if he and Zoe had defeated Medusa as the Master dictated, they would have become fiction!

Zoe accidentally trips the alarm. The white robots arrive, forcing the travellers back against a wall – which slides open, leading them into the Master's Control Centre. The Master, a jolly individual in period dress, is connected at the temples to a sentient computer, with which he shares his voice. A writer of boys' adventure stories, he arrived here after dozing off at his desk in 1926...

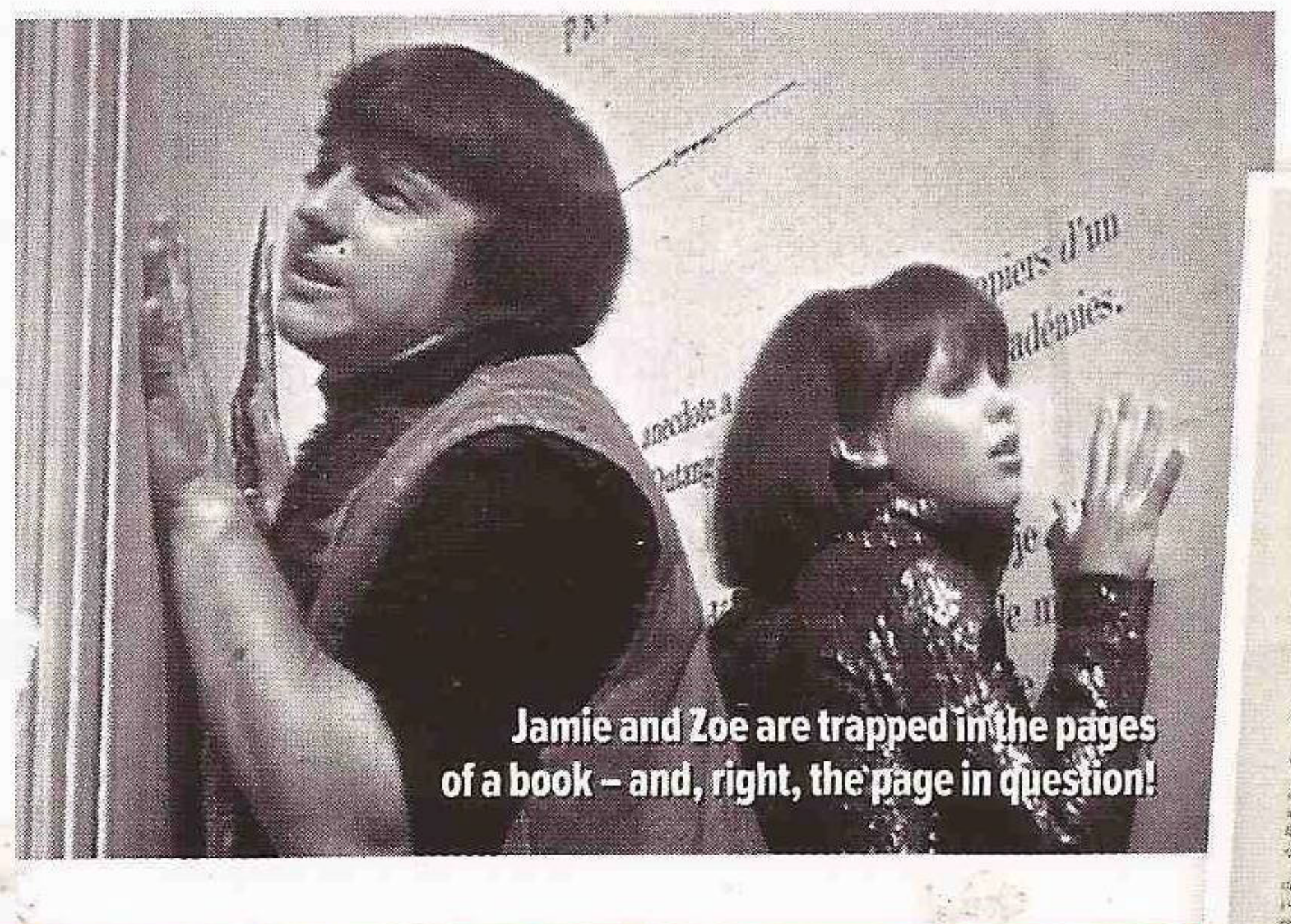
- The Master has written 5,000 words per week over the 25 years to 1926. "Why, that's well over half a million words!" exclaims Zoe. True – it's 6.5 million. What it is to have an arithmetical brain, eh?

'Ling claimed to have been inspired by Frank Richards – the creator of Billy Bunter...'

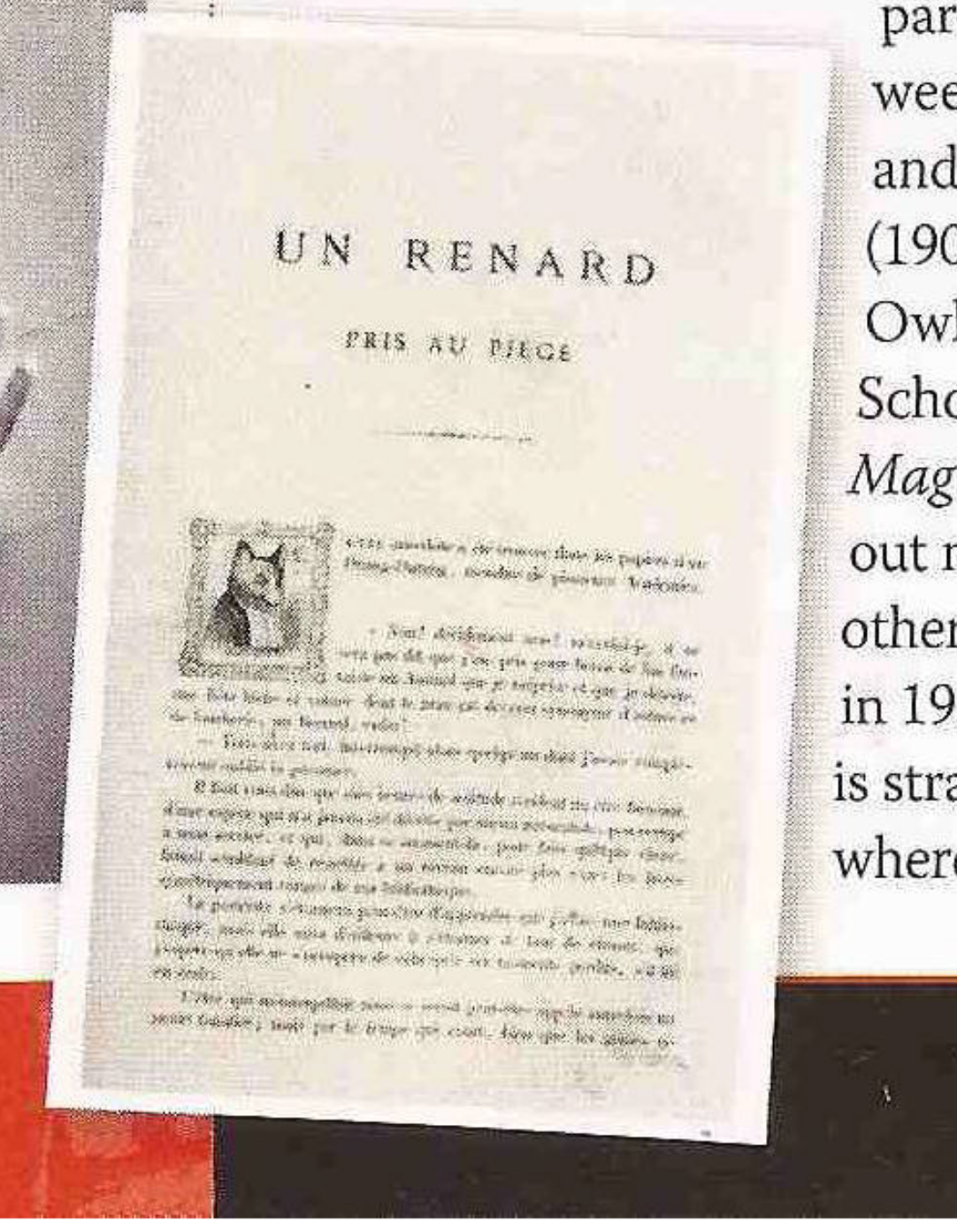
- Who is the Master? An author of boys' adventure serials, we're told, whose works include 'The Adventures of Captain Jack Harkaway' in the periodical *The Ensign Library* (2d). Well, *The Ensign* never existed, but a 'Jack Harkaway' did. A schoolboy runaway turned sailor, Harkaway's bloody and thundering escapades began in the weekly 'penny dreadful' *Boys of England* in 1871... and lasted for another 30 years, the original Harkaway eventually being succeeded by his son. Harkaway's creator was an Old Etonian barrister named [Samuel] Bracebridge Hemyng. Alas, Hemyng cannot be the Master – he died in 1901. Some of Harkaway's adventures are thought to have been the work of one Philip Richards, but he appears to have died even earlier, in 1890!

- Peter Ling claimed to have been inspired by another Richards – Frank, whose creation Billy Bunter proved there's nothing new about childhood obesity. In fact, 'Frank Richards' was a pseudonym for Charles Harold St John Hamilton (1876-1961). Like the Master, Hamilton began his writing career around the turn of the nineteenth century – and had reached the peak of his productivity by the mid-1920s, writing the most part of most issues of the weeklies *The Gem* (1907-39) and its rival *The Magnet* (1908-40): the japesome 'Fat Owl' Bunter of Greyfriars School appeared in *The Magnet*. "I think he turned out more words than any other writer!" Ling told **DWM** in 1991. The truth, however, is stranger than Ling's fiction: whereas the Master writes 260,000 words per year at a rate of 5,000 words per week (which is *nothing* – I've knocked out the 7,900 words comprising this *Fact of Fiction* in six days, hem hem), the biographer Mary Cadogan has estimated Hamilton's lifetime tally at 72 million words – *ie*, 1.2 million words per year over a working lifetime of approximately 60 years… which means that Hamilton was producing just over 23,000 words each week (which gives *this* hack, at least, pause for serious thought!).

- One other person appears to have inspired the Master: Ling himself. In his early years as a writer, he authored a serial for the famous *Eagle* comic (1950-69): *The Three J's*, the adventures of three chums at Northbrook School, which ran for eight years from 1953. (The Three J's made it to television in 1958 in two serials transmitted as part of Associated-Rediffusion's *Write It Yourself: Trouble at Northbrook* and *Northbrook Holiday*.) The *Ensign Library* cover held up by the Master shows a school scene – so when the Master is described as "virtually a prisoner", who's really speaking: the Doctor, or Ling himself? Ling wasn't writing in 1926, of course, but that doesn't mean 1926 isn't a significant date: it's the year he was born…

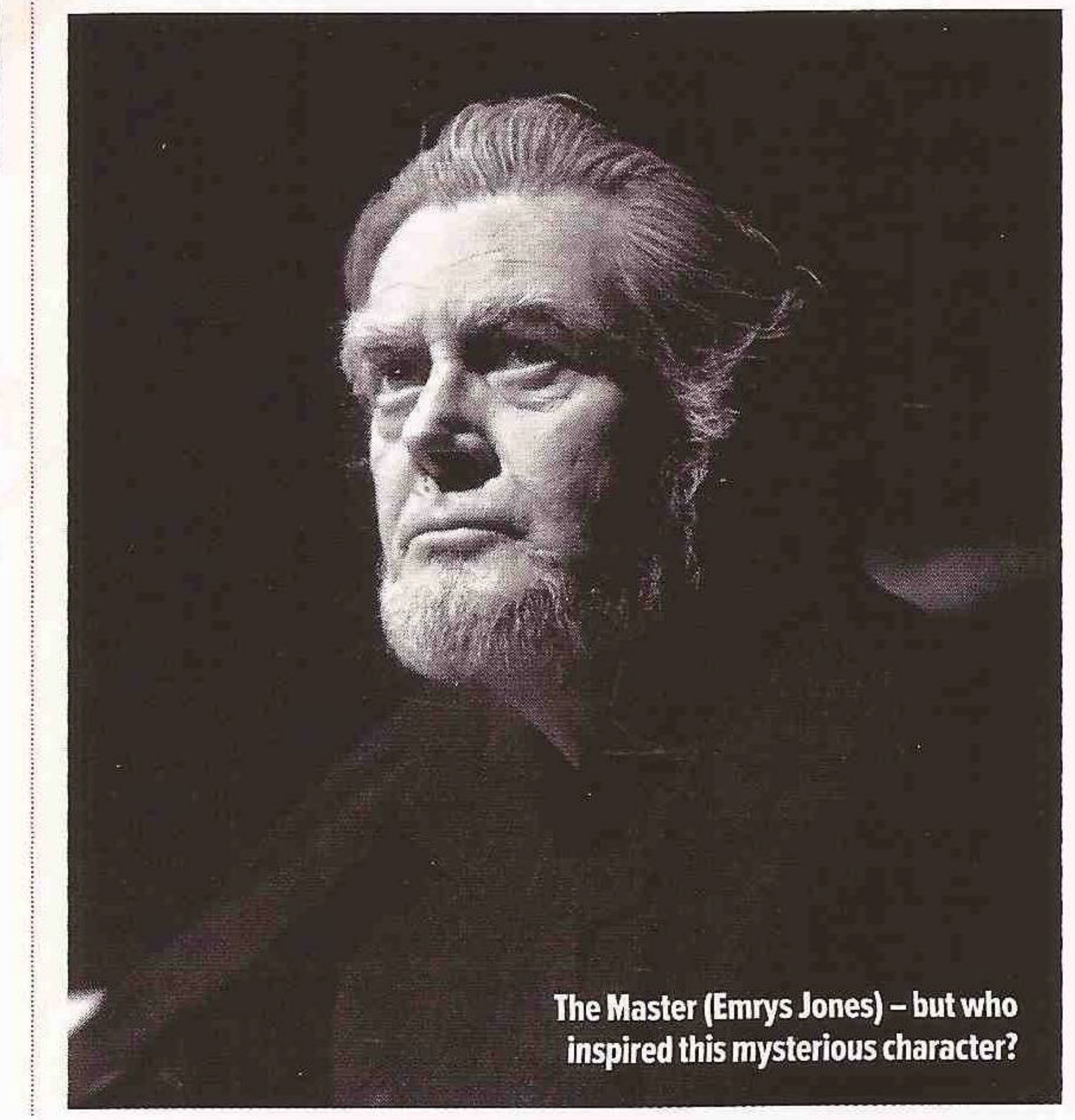


Jamie and Zoe are trapped in the pages of a book – and, right, the page in question!



UN RENARD

PRIS AU PIEGE



The Master (Emrys Jones) – but who inspired this mysterious character?

While Jamie and Zoe slip away, entering a library containing "all known works of fiction – all the masterpieces written by Earthmen since the beginning of time" ...

- Another repository of every book ever written features in *Silence of the Library/Forest of the Dead* (2008).

... The Master explains that the computer requires a man of boundless imagination to act as its 'powerhouse'. But he is no longer young; the Doctor was brought here to replace him. The Doctor refuses... but the Master is already writing the story of how Jamie and Zoe's efforts to escape were foiled. In the library, the white robots catch up with Jamie and Zoe, who are forced back between the outsized pages of a giant book. The covers close in on them...

- Jamie and Zoe are being sandwiched between the pages of 'Un renard pris au piège' ['A fox in a trap', kind-of appropriately], a chapter in *Scènes de la Vie Privée et Publique des Animaux* ['Scenes from the Private and Public Life of Animals'] (1842), a series of anthropomorphic fantasies based on the illustrations of the French caricaturist 'JJ Grandville' – the pseudonym of Jean Ignace Isidore Gérard (1803-1847). Grandville's other works included illustrations for classic novels including… *Gulliver's Travels*, in 1838. ▶

Where else have I seen...?

BERNARD HORSFALL

(1930-) A Stranger/Gulliver Other *Doctor Who* appearances *The War Games* (1969) as Time Lord; *Planet of the Daleks* (1973) as Taron; *The Deadly Assassin* (1976) as Chancellor Goth. TV appearances include *The Avengers: The Cybernauts* (1965) as Jephcott/*The Fear Merchants* (1967) as Fox/*They Keep Killing Steed* (1968) as Smythe; *Out of the Unknown: 1 + 1 = 1.5* (1969) as John Stewart; *Beasts: The Dummy* (1976) as Clyde Boyd; *Hammer House of Mystery and Suspense: A Distant Scream* (1986) as Doctor; *Virtual Murder: A Torch for Silverado* (1992) as Professor Donn. Film appearances include *On Her Majesty's Secret Service* (1969) as Campbell.

EMRYS JONES

(1915-1972) The Master TV appearances include *Out of the Unknown: The Little Black Bag* (1969) as Dr Roger Full; *Doomwatch: The Battery People* (1970) as Colonel Archibald Smithson.

CHRISTOPHER ROBBIE

The Karkus Other *Doctor Who* appearances *Revenge of the Cybermen* (1975) as the Cyberleader TV appearances include *Dempsey & Makepeace: Cry God for Harry* (1985) as Selwyn; *One Foot in the Grave: Endgame* (1997) as Dr Clarke.

THE FACT OF FICTION

The Mind Robber

EPISODE 5

BROADCAST: 12 OCTOBER 1968

Jamie and Zoe have been fictionalised: the Doctor can release them, but only if he takes the Master's place. The Doctor evades the white robots by clambering up a bookcase to reach the citadel roof...

- Designer Evan Hercules based the rooftop set on the distinctive architecture of the sprawling Knole House, near Sevenoaks, Kent – a much extended fifteenth-century mansion with a suitably literary connection: it was the birthplace of the novelist Vita Sackville-West (1892-1962). See *www.nationaltrust.org.uk/main/w-knole*

... where he encounters Jamie and Zoe – who can only recycle speeches they gave earlier. Through a skylight, the Doctor sees a typewriter, on which he might create some fiction of his own. Inadvertently, he summons the Karkus to help him open the skylight. Karkus goes to fetch a rope, to lower the Doctor through the skylight – and returns with the Princess Rapunzel, whose tresses prove up to the job. The Master watches expectantly as the Doctor begins to type: "The enemy had been finally defeated by the D-"

- Typist Trish Phillips' practised fingers stood in for Troughton's here.

At the last, the Doctor realises it's a trap: another moment, and he'd have turned himself into fiction. Back on the roof, he soon re-encounters Gulliver and the Children...

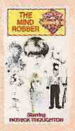
- A scene showing the Children's arrival on the roof was one of those excised by Sherwin in his efforts to reduce each of the episodes to nearer 20 minutes long (see panel: *A question of manpower*).

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2005
CAT NO BBCDVD 1358
AVAILABILITY Out now.

VIDEO



COMPANY BBC Video
YEAR 1990
CAT NO BBCV 4352
AVAILABILITY Deleted.

NOVELISATION

COMPANY Target Books
YEAR 1986
BOOK NO 115
BY Peter Ling
AVAILABILITY Out of print.

D'Artagnan (John Greenwood) and Cyrano de Bergerac (David Cannon) do battle. FIGHT!!! Come on, d'Artagnan!

... who point out the TARDIS to him, seemingly appeared out of nowhere. Jamie and Zoe emerge, ushering him inside. But it's a facade: the Doctor has walked into a clear box, which is transported to the Control Centre. There, the Master connects the Doctor's brain to the computer – which intends to take over the Earth, turning its inhabitants into fiction and transporting them to this other dimension.

But now the Doctor is connected to the computer, he too has the Master's powers – and urges Jamie and Zoe to "open the book and escape". Real once more, they reappear on the roof – with the Master's clockwork soldiers bearing down on them. The Doctor summons the Karkus to their rescue...

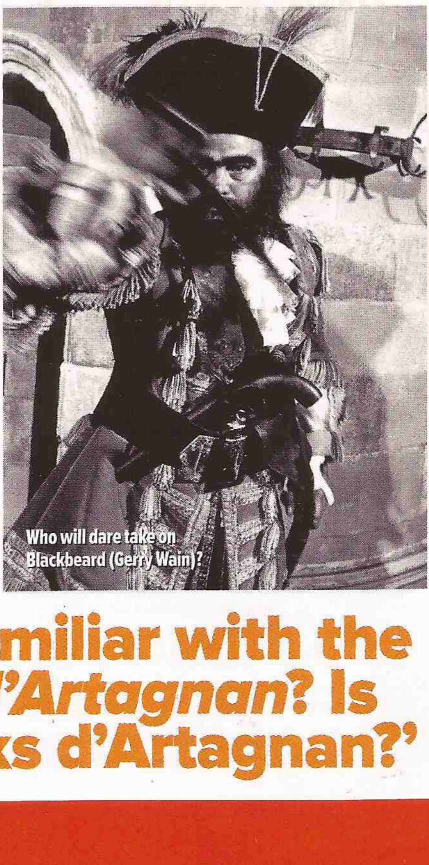
- Unusually, Episode 5's studio scenes were recorded directly on to 35mm film, to allow for tighter-than-usual intercutting with the rooftop fights – the Karkus versus the white robots, then various other fictional characters versus one another – which had all been pre-filmed at Ealing.
- The only incidental music heard in *The Mind Robber* plays here: an extract from Anton Bruckner's *Symphony No 7 in E Major* (1885), played by the Berlin Philharmonic conducted by Eugen Jorchum.

The Master then has the Karkus turn on Jamie and Zoe, but the Doctor dictates that the Karkus' disintegrator is exhausted. The Master transforms the Karkus into big-nosed swordsman Cyrano (David Cannon) ...

- Duellist Hector Savinien de Cyrano de Bergerac (1619-55) only became fiction when his efforts to woo the lovely Roxane were romanticised in Edmund Rostand's play *Cyrano de Bergerac* (1897).

... whom the Doctor beats back by summoning up the Musketeer d'Artagnan (John Greenwood) ...

- The hero of *Les Trois Mousquetaires* (1844) by Alexandre Dumas *père*, d'Artagnan [sic] isn't, in fact, one of the 'Three Musketeers' of the title. In 1968, Jeremy Brett's d'Artagnan, from the BBC's late 1966 adaptation (by Anthony Steven, later author of *The Twin Dilemma*, 1984), would still have been fresh in viewers' minds.
- Why's the Doctor picked d'Artagnan to face off against Cyrano? Perhaps he's familiar with director Abel Gance's film *Cyrano et d'Artagnan* (1964), in which José Ferrer's de Bergerac encounters Jean-Pierre Cassel's d'Artagnan. Twenty-five years later, Cassel played de Bergerac when he featured in *The Return of the Musketeers* (1989), starring Michael York as d'Artagnan.



Who will dare take on Blackbeard (Gerry Wain)?

... whom the Master counters with the pirate Blackbeard (Gerry Wain) ...

- Like Cyrano, 'Blackbeard' is an historical character – real name Edward Teach, he was a notorious pirate of the Caribbean who was (supposedly) decapitated in 1718. Although many accounts of Teach's life are borderline factual, his fictional status here might be explained by the fact that he's referred to in Stevenson's *Treasure Island* – the frontispiece of which is seen displayed in the Apparatus Room in Episode 3. He's mentioned in Chapter VI, when Squire Trelawney describes Blackbeard as 'a child' compared to the infinitely more bloodthirsty Captain Flint; and one of Long John Silver's pirates is given the name 'Israel Hands', after Blackbeard's second-in-command.

... whom the Doctor counters with Sir Lancelot (John Greenwood again), Knight of the Round Table.

- Fight arranger Greenwood choreographed the various duels, featuring fellow stuntmen Cannon and Wain.

Jamie and Zoe call on Rapunzel to help them escape through the skylight. The computer is in danger of overloading, and orders the white robots to advance on the Doctor, their probes now set to emit 'destructor beams'. They remove the Doctor from the computer, lining up to destroy him... but Jamie and Zoe sabotage the computer, pressing every button on its control array.

Momentarily, the white robots freeze. The Doctor removes the wires connecting the Master to the computer, which has ordered the robots to open fire on Jamie and Zoe – but their beams hit the computer's control array. The Doctor, Jamie, Zoe and the befuddled Master stagger away as the Control Centre goes up in smoke. The Doctor hopes that with the destruction of this world, they will all be returned to reality. Mist closes in around the four of them: "Here it comes..."

The TARDIS exterior reassembles.

- ... and it was all a dream, as we've established. Or was it? Peter Ling didn't think so. His Target novelisation ends with the Doctor and friends carrying the Master out of the exploding Control Centre, where they find the reformed TARDIS waiting for them. Promising to try to take the Master back home, the Doctor has 'the last word':

Finis – or, if you prefer it –
THE END

'Is the Doctor familiar with the film *Cyrano et d'Artagnan*? Is that why he picks d'Artagnan?'

THE DWM REVIEW

The worlds of *Doctor Who* in review: **» Television » DVDs » Books » CDs » ise** and more!

"Nicholas Courtney's Brigadier has never been more adorable..."

58

Battlefield

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"Parts of this story have a genuinely alien feel..."

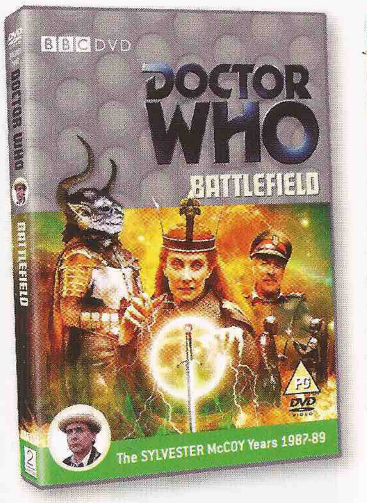
The Sarah Jane Adventures novels 60

"*Day of the Clown* offers excitement and scares..."

Masters of War 61

"Inspired by the past, it's definitely *not* nostalgic..."

Battlefield



DVD 2entertain
Starring Sylvester McCoy, Sophie Aldred, Nicholas Courtney, Jean Marsh, Angela Bruce **Writer** Ben Aaronovitch **Director** Michael Kerrigan **RRP** £19.99

BATTLEFIELD HAS LONG BEEN A battlefield. Over this ground, a conflict has raged between two strongly-held beliefs. There are those who have always viewed these four episodes, and other stories made alongside them, as promise of a bold new future for *Doctor Who* – youthful, spirited and agile. Others – and your reviewer would be counted among this army – only ever saw a clumsy, botched production, a marker on the road to the end of days.

In 1989, *Doctor Who* was in trouble. It had recently escaped cancellation by the skin of its teeth, and it was clear that unless it found new popularity, and fast, it wouldn't survive for long. All hope was invested in the new-broom script editor, Andrew Cartmel. It was not unlike Miss Havisham's wedding feast. As weary and broken-hearted producer John Nathan-Turner sat in his mildewed bridal gown under a cobwebbed chandelier, Cartmel was our brave Pip, tearing down the rotting curtains to let in the light. But the task of saving *Doctor Who* would prove too mighty for one man. There wasn't enough time, money or institutional support to bring Cartmel's bold and bright ideas to life, and for every glimpse of hope, for each *Remembrance of the Daleks* or *Survival*, there was a *Silver Nemesis* or a *Battlefield*.

And so, watching this story has always been an exercise in managing disappointment. The great tragedy is that success seems so near, so often. A host of little touches show promise, before hope is snatched away at the next stumble. When Ace orders a drink, the simple recognition that a bolshy teenager might be happy with a vodka and coke makes everything suddenly so real and modern. But then she's shouting "Who you calling freaky?", or telling an utterly preposterous story about throwing gelignite in her school art room. Or there's our villain, Morgaine, whose intriguing morality has her pause to offer her respects to the war dead of another world, or curing a woman's blindness as settlement for a bar bill. But then she's abandoned on the fringes of the story while the Doctor pratfalls around a studio, walloped insensible by a smear of snot.

It has been said many times – and many times more on the DVD commentary here – that *Battlefield*'s blunders are all issues of production; that its core ideas are sound, but grievously mutilated as the cast and production team took them from page to screen. For sure, it's the most poorly directed story of its time. Director Michael Kerrigan is seemingly the Graeme Harper from some anti-matter universe, where the principles of shooting an action drama are abandoned. If the pair are friends, one must assume they've never shaken hands. Just one touch would see reality wiped out in a colossal explosion as negative meets positive.

However, *Battlefield*'s problems do begin with the script. Tradition dictates that adventure stories need a beginning, a middle and an end. *Battlefield* offers a middle, a middle and a middle. We're not helped to understand where its characters come from, what they want, or what they are going to do with it when they get it. It's not a story in the sense of a journey. It's just a series of events, of meaningless confrontations.

And yet... While *Doctor Who* has never looked more like a fan production, shot on Dad's video camera over the summer holidays by enthusiastic teenagers, there's still much to love. Nicholas Courtney's Brigadier is never more adorable. Angela Bruce's Brigadier is a wonderful character. If only the actress, raised in Durham, had also been invited to play Bambera as a Geordie. It would have been a cocky two fingers to *Doctor Who*'s status as a programme made by, and generally for, middle-class white men.

'*Battlefield*'s problematic script offers us a middle, a middle and a middle...'

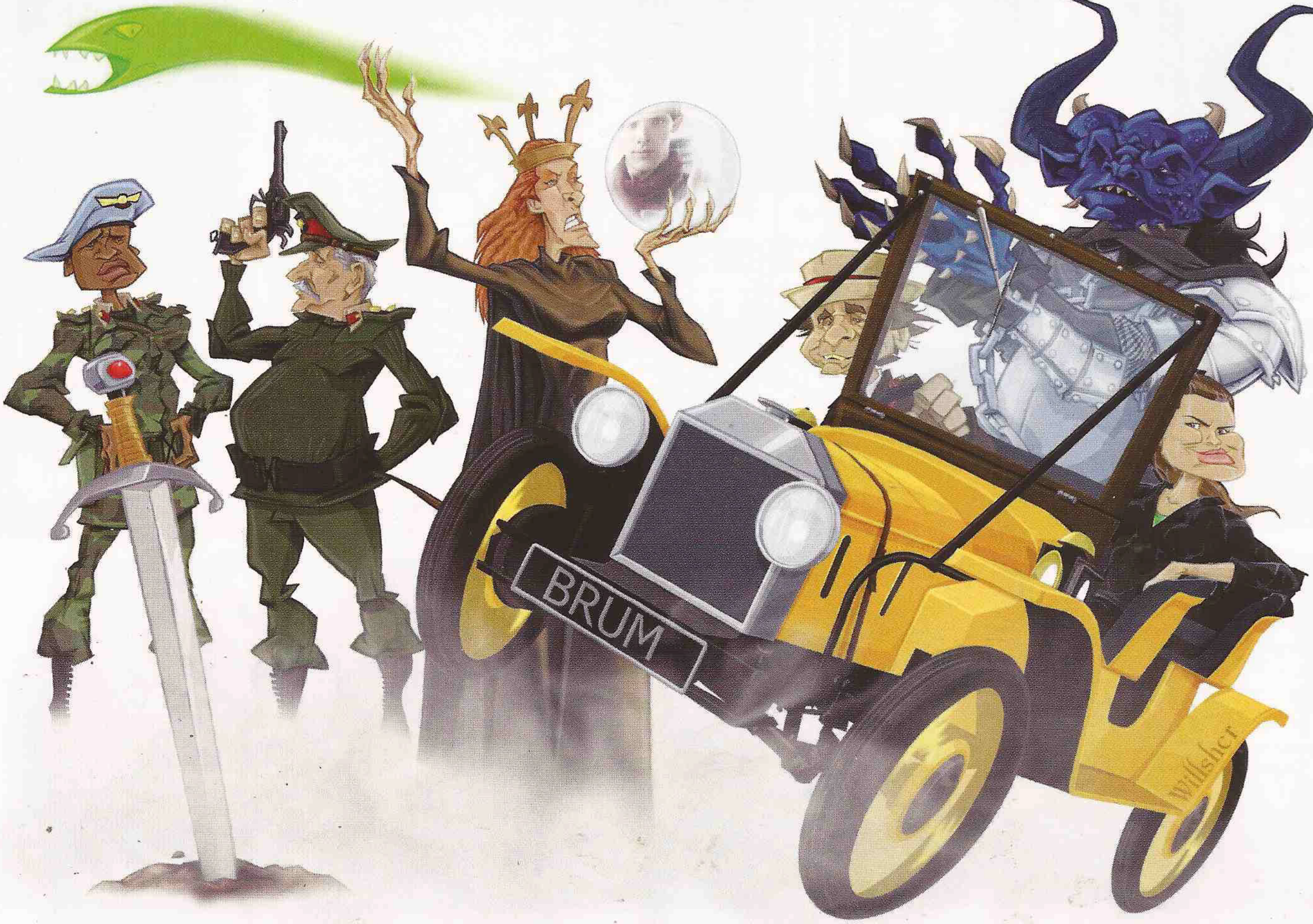
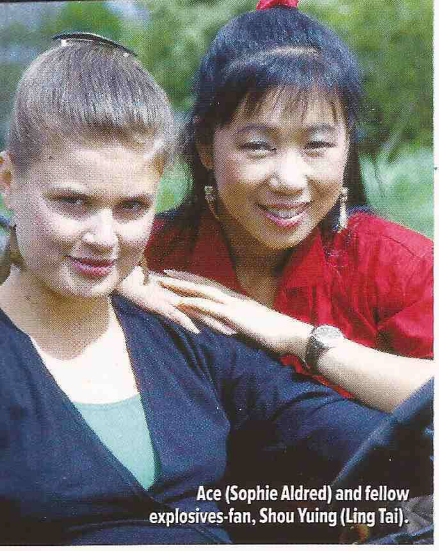


Illustration **BEN WILLSHER**



Ace (Sophie Aldred) and fellow explosives-fan, Shou Yuing (Ling Tai).

As proof of what a little love and hard work can do, this two-disc DVD also offers a movie-length 'remix' of *Battlefield*, rearranging and tightening scenes, and polishing the special effects. It's clearly been a labour of love for its creator, Mark Ayres, and deserves much praise. Countless little touches help to tell the story. Scenes on location are darkened, lending a mood of brooding menace. A handful of new shots make better sense of the Brigadier's journey by helicopter to London, and then his dawn departure to finally join the storyline in Part Two. The most helpful addition is small but key, an effect of lightning striking the pub where the Doctor and friends are based, as Morgaine crosses from her world into ours. It's a tiny thing, but this single shot serves to nail down the geography of the whole story, and draws the two halves of the action together.

And, best of all, this new version even knows how to deliver a punchline properly. Boom boom, indeed.

» DVD Extras

Alongside the 'movie mix', a generous selection of bonus material is led by three tidy documentaries from producer Steve Broster. The most interesting, thanks to its unique content, is *Watertank*, which looks at how a stunt performed by Sophie Aldred went dangerously awry when the glass of the tank in question shattered, turning the studio into a paddling pool. It's a skilfully edited film, capturing the drama of the moment, and hero-of-the-hour Sylvester McCoy comes across more Doctorly than his Doctor, likely saving Aldred's life with a bellowed "Get her out of there!" No blame is assigned for this incident, with accountability certainly dodged by Michael Kerrigan, who seems to suggest that the laws of physics were at fault. Perhaps he expects Blaise Pascal to be hauled up to explain why his equation of hydrostatic pressure fails to account for the force applied by a *Doctor Who* assistant when submerged in a body of water.

The painfully-titled *From Kingdom to Queen* sees Jean Marsh – who looks cracking for 74 – discuss her three *Doctor Who* roles, all of which seem to dally with themes of fratricide and incest. Marsh is measured and reasonable here, before turning thoroughly eccentric for the documentary *Storm Over Avallion*, which looks specifically at the production of *Battlefield*. She does, however, make the great, only-in-*Doctor Who* observation: "It challenges my imagination to see Excalibur in a light fitting." Most of the principal cast and production team are interviewed in this thorough little film, green-screened on to location footage. This detail is noteworthy only because the background chosen for Sophie Aldred features two sheep in the middle distance. Unfortunately, the short loop of material used means that one of these sheep looks up every time Sophie says something. You can't help but watch for it. It's the most distracting thing on a *Doctor Who* DVD since the same actress was stalked around Amsterdam by the writer of *Arc of Infinity*.

Past and Future King looks at the writing of *Battlefield*, a story chiefly told by morose author Ben Aaronovitch and the more chipper Andrew Cartmel. Aaronovitch explains that the script for Part Four was very rough because, while working late at the BBC, he was thrown out of the building by security guards. So you see, *Battlefield* has always had its critics. "We wanted it to be like a Nigel Kneale story," Aaronovitch also reveals, referring to the acclaimed creator of *Quatermass*. "But we didn't want it to be like *Image of the Fendahl*." The creepy and confident *Image of the Fendahl*, you mean? Goodness me. Just *listen* to yourself, man.

We're back with Aaronovitch on the commentary track, as he watches *Battlefield* for the first time since transmission. He responds with gnawing dismay – one long groan. Cartmel, meanwhile, despite claiming to be positive, just bitches and bitches. It's all "That was supposed to be..." and "They didn't do that properly..." The fact he's generally right doesn't make the diatribe any more appropriate. Sophie Aldred and Nicholas Courtney, trained at a thousand *Doctor Who* conventions to accentuate the positive, tut and huff their discomfort, but it's Angela Bruce who snaps first. "Let it go!" she wails at our writers. "This was the most enjoyable job I've ever done! I had a lot of laughs and ate a lot of sweeties."

The 'info text' commentary details a pretty dry catalogue of production dates and script changes, though it does offer one splendid caption that leaves you begging for the next. Giving some background to the actor playing the Destroyer, it says of his work on *The Curse of Fenric*: "Marek Anton, a keen bodybuilder, had shown off his party piece during a break in filming." Well there's a thing. Sadly, scandal hounds, this was merely his ability to expand his chest to twice its normal size, which would help the Destroyer's bodice-ripping finale. "This talent led John Nathan-Turner to cast him in *Battlefield*." Oh, I bet it did. **GG**

» Original Television Soundtrack – Series Four

TV Soundtrack CD Silva Screen
Composed by Murray Gold **Performed by** The BBC National Orchestra of Wales **RRP** £9.99

A QUICK SCAN OF THE CD BOOKLET reveals how this album nearly turned out to be very different. With composer Murray Gold working on other projects, he asked Air Recording Studio Engineer Jake Jackson to assemble the album who, when finished, handed it over only to have it handed straight back with the comment "Where are all the big tunes?"

The idea of a disc sounding like 'an old Radiophonic Workshop record' may excite some – judging by the notes Jackson favoured the electronic material – but as atmospheric as this is, it doesn't on its own reflect how the series sounds today. This, then, is 'Series Four, Take Two', and business as usual.

The word that comes to mind most when listening to Gold's music is 'biblical' in as much as the choral singing it's often infused with would seem as much at home in an old Hollywood epic. *The Doctor's Daughter*, *The Source* and *The Greatest Story Never Told* from *Forest of the Dead* all push the same button, with *Song of Freedom* – the music played as the TARDIS drags the Earth back home in *Journey's End* – the culmination of the emotional side of the series Gold has been plugging away at since 2005.

This, though, shouldn't be taken as any criticism of sameyness, as Series Four also contains some of the most unique and recognisable music produced for the series so far. The best include the 'psychedelic folk' that opens Donna's imaginary life in *Forest of the Dead* and the struck guitar that counts the beats down to Donna's self-sacrifice in the at once doomy and triumphant *A Dazzling End* from *Turn Left*.

BBC
DOCTOR·WHO
ORIGINAL TELEVISION SOUNDTRACK
SERIES 4
Music by MURRAY GOLD
The BBC National Orchestra of Wales conducted by Ben Foster
Includes SONG OF FREEDOM and THE DOCTOR'S THEME

The stripped-down scores of *The Unicorn and the Wasp* and *Midnight* will doubtless find favour with traditionalists, while the series' filmic style gets another injection of multiplex scale and energy in the thundering score for *The Stolen Earth*'s Dalek attack, and the urgent activity of *UNIT* and Harriet Jones' call to arms via the subwave network. Terrific. **VB**

» The Sarah Jane Adventures CDs

BBC AUDIO
Sarah
BBC AUDIO
Sarah Jane
ADVENTURES
The Ghost House
WRITTEN BY STEPHEN COLE

Audio Drama CDs BBC Audio
Written by Stephen Cole and Peter Anghelides
RRP £5.99 each

THE SARAH JANE ADVENTURES has gotten away with a surprising amount of creepiness for a 4.30pm series. These Elisabeth Sladen-read audio originals strike exactly the same note – lots of excited running about for the CBBC audience but with enough references to the past, bright ideas and 'that would've been good in *Doctor Who* itself' moments to keep older fans happy.

Stephen Cole's *The Ghost House* draws Sarah Jane, Luke, Clyde and Rani into a mystery that takes place over two time zones – the present day and 1884. When a long demolished house suddenly reappears on Bannerman Road, the team discovers it to be part of a crack in time, and that a bizarre switch has taken place. No doubt a smart ten-year-old would find it a breeze, but I confess I got a little lost. Still, Sladen has a whale of a time voicing the bounty-hunter like a mad Italian (so associated is Sladen with Sarah Jane, it's quite a shock when you hear her do something else).

Peter Anghelides' *The Time Capsule* finds Sarah and the team battling a vicious alien whose attempt to reactivate his spaceship threatens to destroy the whole of Southern England. Most of the action, however, focuses on the recovery of three missing components and the story soon shifts to the Natural History Museum, where the mummified exhibits of an Egyptology display start to break out of their cases.

The story hangs on some outrageous coincidences, but unfolds excitingly. It leads to a tense showdown in a scrap metal yard where Sladen hits upon another alien voice, this time with a decidedly evil snarl. The alien's fate is, one suspects, something television could only do by discreetly cutting away... **VB**

» The Sarah Jane Adventures novels

Sarah Jane Adventures
Whatever Happened to Sarah Jane
Day of the Clown

Novelisations Penguin **Written by** Phil Ford, Gary Russell and Rupert Laight **RRP** £4.99 each

WHILE THE WRITING STYLE OF these television adaptions is straightforward, it's a joy to find that none of *The Sarah Jane Adventures*' creepiness has been lost or toned down. In *The Last Sontaran*, Commander Kaagh's cruel-looking facial scar is explained in a scene where his flight deck explodes in an eruption of white-hot metal, while *Day of the Clown*'s sinister Odd Bob, 'its greasepaint face pressed up against the glass, its red nose squashed...' leaps from the page, as disturbing as ever.

It's obvious the writers know Sarah Jane well. Hardly a scene goes by without her getting misty-eyed over the Doctor and remembering some of the adventures she had with him. The only real quibble, however, is how each book seems overly obsessed with where it falls in the series. In the first four books it was the details of Maria Jackson's parents' divorce that got rehashed in every story. This time it's the story of Sarah Jane's adopted son Luke. So, okay, the mathematical genius with no belly button might need some explanation, but when you're wading through the umpteenth recap of *Invasion of the Bane*, your eyes do tend to drift over the words a bit.

Mr Spellman from *Day of the Clown*.

The stories rate against each other in pretty much the same way as they did on TV. *Whatever Happened to Sarah Jane* comes in first purely on the strength of its idea. How could a story that threatens to erase Sarah Jane from the *Doctor Who* universe not be gripping? *The Last Sontaran* and *Day of the Clown* offer excitement and scares, while *The Lost Boy*, about an alien plot to steal away Luke, suffers slightly from feeling like one run-in with the Slitheen too many. Overall, though, these books are extremely impressive. **VB**

» The Krotons

Television Soundtrack BBC Audio
Starring Patrick Troughton, Frazer Hines, Wendy Padbury **Written by** Robert Holmes **RRP** £13.99

BBC AUDIO
DOCTOR WHO
THE KROTONS
POLICE BOX
Includes bonus interview with Frazer Hines
THE ORIGINAL BBC TELEVISION SOUNDTRACK

THIS FIRST STORY BY LEGENDARY script-writer Robert Holmes remains a salutary lesson that even genius isn't always obvious from the start. Featuring the Second Doctor, Holmes' story, set on a world where the humanoid Gonds are enslaved by the monstrous, crystalline Krotons, is dull and pedestrian. The Gonds have been quite happy to be ruled by the Krotons since their spaceship crashed on the Gond planet thousands of years ago. They're not quite your standard bunch of dreary put-upon pacifists, but they're not far off. The Krotons, on the other hand, have been systematically taking the two most intelligent Gonds and killing them for the mental energy they need to recharge themselves. True, it's not exactly neighbourly, but as the villains of the piece, they're not what you'd call pro-active either. Like the Gonds, they seem to have pretty much settled for the situation. In fact, with their brain-drain technology on automatic, they've as good as put themselves to bed, only coming out of hibernation when they discover the Doctor has enough mental energy to repair their entire spaceship.

Interesting though it is to see Holmes writing in a different style, without his trademark 'double-act' characters and horror film influences, *The Krotons* as an alternative feels too simplistic. The First Doctor, William Hartnell, might just have gotten away with it, but even for 1968 this seems desperately old-fashioned.

All is not lost, however, for this TV soundtrack. A few hours' overtime from the Radiophonic Workshop gives some parts a genuinely alien sound and feel. The Doctor and companion Zoe's exploration of the Dynatrope – the spaceship from where the Krotons rule the Gonds – is the story's creepiest sequence, not least because of the crescendo of strange oscillating beeps and the weird humming of alien technology that builds as they move from chamber to chamber. Guest star Philip Madoc is also good as a silkily duplicitous Gond, although this is largely down to Madoc's own brand of quiet menace than anything given to him by the script.

On television, of course, the Krotons, were no design classics. The head is like something you might squeeze a lemon out on to. The body no more than a silver decorated box. It's not hard to see how the myth grew that they were the winning entrants in a *Blue Peter* 'design a monster' competition.

The saving grace here is their deep booming voices, the slight South African twang suggesting that someone down the line thought about giving the story a more political edge. Frazer Hines' linking narration naturally puts the aliens in a more dramatic, poetic light. Six-foot tall with a head like an enormous cut diamond, their arms described as "cruel, sharp clamps."

Hines' bonus interview attempts to cover his years playing companion Jamie in total. This approach doesn't do *The Krotons* many favours. Ultimately, Hines recalls more about its 1981 repeat as part of BBC2's *The Five Faces of Doctor Who* season than its actual production, but with a cry of "Why did they have to show that one?", perhaps that's just as well. **VB**

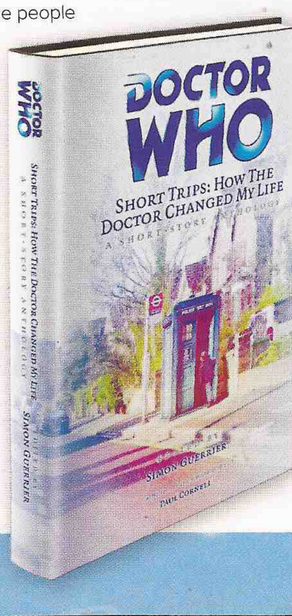
> **'Frazer Hines' linking narration puts the aliens in a more poetic light...'**

» Short Trips: How the Doctor Changed My Life

Short Story Collection Big Finish
Edited by Simon Guerrier **RRP** £14.99

BIG FINISH'S NEW COLLECTION OF short stories is a departure from previous releases in that it's entirely written by new authors, featuring 25 stories that examine 'how the Doctor changed my life'. That's a brilliantly simple concept, one that chimes very much with a TV series that, at its heart, is all about how the Doctor affects the people he travels with or encounters, and it's allowed all of these writers to be creative in exploring their own ideas.

In general, these tales fall into two main categories: for the most part there are stories of lives changed for the better by a brief encounter by the Doctor. However, there are always some who have their eyes opened to a vast universe of terror and wonder they never could have imagined, and recoil from it, unable to grasp it, or to accept the Doctor's world. Take Harry Sullivan in *The Last Thing You Ever See*. His horizons are more limited than Sarah Jane's, and his sensibilities are almost offended by the monsters they encounter. No wonder he gets out of the TARDIS as soon as he can – the Doctor's world is too big for him to handle. Then there is the central character in *The Monster in the Wardrobe* who recognises a whole new meaning to the story's title, or the villainous computer programmer in *Second Chances* whose genius is doomed to go unused thanks to the Doctor's actions.



However, the collection rightly focuses on positive encounters with the Doctor. There is *The Final Star*, where the death of a beloved family pet prompts a visit from the Sixth Doctor, or the highly effective *Those Left Behind*, a story about treasuring those you love, but letting them go when the time comes. Other poignant stories about dealing with loss, *Running on Empty*, has the Seventh Doctor help a grieving husband and daughter deal with the loss of the mother, while *Stolen Days* is both clever and moving – not always an easy combination – and a meditation on making the most of the time you have.

There are lots of really fun stories, too. *Outstanding Balance* is about alien traffic wardens chasing the Second Doctor for unpaid parking violations, while *The Shopping Trolleys of Doom* is an amusing and jolly critique of the rationale of, of all things, supermarket points cards. Best of all is *Swamp of Horrors (1957) – Viewing Notes* by Michael Rees, a synopsis of a 1950s sci-fi B-movie subverted by the involvement of the Sixth Doctor and Mel, written in a thoroughly engaging style.

While there's not enough space here to cover all the stories, each one is worthwhile, written out of genuine love for the series and with something to recommend it. With 25 stories and not one dud I can't praise this enough. **MM**

» Forty-Five

Audio Drama Big Finish
Starring Sylvester McCoy, Sophie Aldred, Philip Olivier **Written by** Various **RRP** £14.99

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Sylvester McCoy and Sophie Aldred in
FORTY-FIVE
by Mark Morris, Nick Scovell, Mark Michalowski and Steven Hall
Featuring Benedict Cumberbatch, Jon Glover, Paul Reynolds with Philip Olivier as Hex
BIG FINISH
FULL CAST AUDIO DRAMA

TO CELEBRATE 45 YEARS OF *Doctor Who*, Big Finish has released this imaginatively-titled play, consisting of four single-episode stories featuring the Seventh Doctor, Ace and Hex. This audio equivalent of a short-story anthology is an approach that's worked well before – *Circular Time* and *100* were both memorably different – and given the flexibility of *Doctor Who*'s format, arguably there is no better way to showcase four and a half decades than by giving us four very different adventures.

The first of these, *False Gods*, is set in Egypt, in 1902. Years before his discovery of Tutankhamen's tomb, Howard Carter is just another archaeologist leading an expedition to unearth ancient tombs in the Valley of the Kings. But while this has potentially the most archetypally gothic setting (think *The Tomb of the Cybermen* or *Pyramids of Mars*), what transpires is a very different kind of story that develops in an unexpected direction once Ace and Carter's assistant, Jane, are transported to a boiling planet in the distant future. More straightforward science fiction than horror, it's lacking in emotional punch even though technically it all hangs together well.

Orders of Simplicity, the second episode is rather more standard fare. The Doctor arrives on the island of Mendolovinia on a dark and stormy night, on a very specific mission: he wants to talk to Dr Verryman about a mysterious 'code'... as long as he can get past Verryman's fearsome housekeeper. For anyone familiar with 1989's *Ghost Light*, there's much to enjoy here: the idea of a dark secret hidden in a creepy house, with something nasty lurking in the bedroom. For everyone else, there's a remarkably expansive performance from Jon Glover, and a reasonably intricate plot.

The third episode, *Casualties of War*, set the day after VE Day, also ties back to an earlier Seventh Doctor story, *The Curse of Fenric*, in which Ace met her own mother as a baby. A few years later, Audrey is a toddler (apparently voiced, in warbling fashion, by either Pinky or Perky) staying at the house of a Cockney spiv who has stolen something very valuable – something that its owners want back. But while the hunt goes on in the background, at its heart this is an opportunity for Ace to connect with her mother. Benefiting from Sophie Aldred's sensitive performance, it's the strongest and most touching part of the collection.

The audio closes with a whimsical episode featuring an unusual enemy – the titular *Word Lord* from another universe – who can twist language to his own ends, and who is hunting down the Doctor on behalf of the Daleks and the Cybermen. Despite the death and chaos caused, it's a comic end to a pick 'n' mix of stories that each (unlike most previous anniversary celebrations) conclude with a wholly fitting look to the future rather than dwelling on past glories, showing that there are still countless new adventures to be had. Here's to the next 45 years! **MM**

» Masters of War

PICK OF THE MONTH!

Audio Drama Big Finish
Starring David Warner, Nicholas Courtney, Terry Molloy **Written by** Eddie Robson **RRP** £14.99

THE AUDIO ADVENTURES OF DOCTOR WHO
DAVID WARNER & NICHOLAS COURTNEY in
UNBOUND
DOCTOR WHO
BIG FINISH
MASTERS OF WAR
by EDDIE ROBSON

THE BEST THING ABOUT BIG FINISH'S occasional *Unbound* audios is that, like all those *Star Trek* mirror universe episodes, they can get away with things that, if done in the 'real' audios, would have fandamentalists calling forth fire and brimstone. Take *Masters of War*, for example, in which David Warner's alternative version of the Third Doctor – even crankier than the real one – travels through time and space, *Bucket-List* style, with an ageing Brigadier Sir Alistair Lethbridge-Stewart, and arrives on Skaro to discover a different genesis of the Daleks. If this iconoclasm isn't enough, writer Eddie Robson kills off one of the main characters and leaves another with an uncertain fate. Blasphemy!

> **'These Daleks are more likely to issue reprimands than to exterminate...'**

There's a certain illicit thrill in hearing one of the key tenets of *Doctor Who* continuity kicked away, but that in itself isn't the reason why *Masters of War* is Big Finish's best audio for a very long time. Continuing the psychological study of the Daleks initiated in the TV series and the audio *Brotherhood of the Daleks*, *Masters of War* gets us to think again about everyone's favourite condiment-dispenser-shaped aliens – a tall order after 45 years of what are basically Space Nazis. Having conquered their neighbours, the Thals, these Daleks seem more inclined to issue reprimands for breaking curfew than to exterminate. As the story unfolds, and we learn the reason for this apparent change of heart, we start to understand why these Daleks are different, and why they seem more willing to cooperate with the hated Thals.

Equally, clips of Davros teaching the earliest Daleks; their almost religious devotion to him, and his bitterness at the space war that left him crippled make him a more rounded character than he has usually been. For the most part, Davros is defined by his absence, and there is always an implication that the Daleks are better off without his guiding hand. However, his ultimate confrontation with the Doctor is missing the grandstanding moral debate of *Genesis of the Daleks*. Instead, this is psychological warfare with the Doctor cast as therapist, helping Davros to confront his demons rather than exposing his megalomania.

Like the two-part stories of the TV series, the two episodes of this play are quite distinct. The first focuses on the situation on Skaro, exploring the nature of the Daleks and graphically illustrating the situation the occupied Thals find themselves in. It's good it takes time to make us care about the characters, because the second episode is an all-out war movie which focuses on the morality of conflict whilst answering the questions posed in the first part.

Though it's inspired by *Doctor Who*'s rich continuity, *Masters of War* is resolutely *not* nostalgic. Nick Courtney's Brigadier is pitched perfectly, and unsentimentally – he's an old war-horse with a hard edge, and definitely *not* a comical sidekick. He's the outstanding member of an exceptional ensemble cast who bring Robson's script compellingly to life. This is a faultless reimagining of *Doctor Who*'s history, using elements of the past to make something entirely new. As such, it's the perfect *Unbound* adventure, and a brilliant tribute to 45 years of the Daleks. **MM**

» The Darkening Eye

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE DARKENING EYE
COMPANION CHRONICLES

Audio Drama Big Finish
Written by Stewart Sheargold
RRP £8.99

DEATH HAUNTS THIS LATEST adventure in the *Companion Chronicles* series, which this time focuses on Nyssa's encounter with the Dar Traders, whose macabre obsession with the dead leads them, like scavengers, to the sites of wars and massacres in search of the dying or the deceased. Drawn to an anomaly, the TARDIS arrives on the wreck of a battle-damaged spaceship, but soon the Fifth Doctor has been separated from his companions Nyssa, Tegan and Adric, who in turn have fallen into the hands of the Dar Traders.

Adric and Nyssa been kidnapp

The Traders have an unhealthy interest in Adric, whose imminent death they foresee, and in Nyssa, the only survivor of a dead world. The latter point has rarely been explored in any depth, which is surprising given that Nyssa of Traken, like the Doctor, is the last of her ancient race. Experienced audio-writer Stewart Sheargold touches on this, and the grisly idea that the destroyer of Traken is walking round in the stolen corpse of Nyssa's father, and the absence of comfortable closure leaves these disturbing questions hanging, adding to the queasy atmosphere of the play.

Sarah Sutton has been playing Nyssa for Big Finish for almost a decade, so there isn't quite the same thrill as in audios featuring characters new to the series, such as Vicki or Sara Kingdom. However, Sutton does a fine job of capturing the other characters – the breathless edge of the Doctor's voice, Adric's condescension and, despite hardly attempting an Australian accent, Tegan's sarcasm.

Benefiting from a rather tighter focus than the Dar Trader's first story, *The Death Collectors*, *The Darkening Eye* is another decent addition to this series. **MM**

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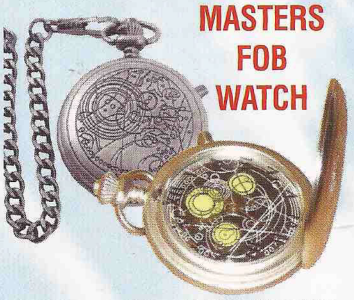

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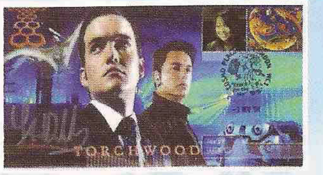

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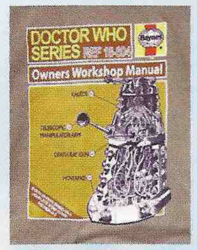

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☐ *Short Trips: How the Doctor...*
☐ *Short Trips: Christmas Around...*
☐ *Doctor Who Storybook 2009*

Doctor Who Audio Dramas

☐ *The Bride of Peladon*
☐ *The Condemned*
☐ *The Dark Husband*
☐ *The Haunting of Thomas...*
☐ *Assassin in the Limelight*
☐ *The Death Collectors*
☐ *The Boy That Time Forgot*
☐ *The Doomwood Curse*
☐ *Kingdom of Silver*
☐ *Time Reef*
☐ *Brotherhood of the Daleks*
☐ *Forty-Five*
☐ *The Raincloud Man*
☐ *Dead London*
☐ *Max Warp*
☐ *Brave New Town*
☐ *The Skull of Sobek*
☐ *Grand Theft Cosmos*
☐ *The Zygon Who Fell to Earth*
☐ *Sisters of the Flame*
☐ *The Vengeance of Morbius*
☐ *The Ultimate Adventure*
☐ *Seven Keys to Doomsday*
☐ *The Curse of the Daleks*
☐ *The Catalyst*
☐ *Here There Be Monsters*
☐ *The Great Space Elevator*
☐ *The Doll of Death*
☐ *Empathy Games*
☐ *Home Truths*
☐ *The Darkening Eye*
☐ *Unbound: Masters of War*
☐ *Cuddlesome*
☐ *Return of the Krotons*

Doctor Who Books – Non Fiction

What were your three favourite non-fiction *Doctor Who* publications of 2008? Choices include: *The Writer's Tale*; *Starships and Spacestations*; *The Time Traveller's Almanac*; *The Doctor Who Annual 2009*; *Space Travels*; *The Greatest Show in the Galaxy*; *Doctor Who Files* (various titles); *Monsters Within*; *A Critical History of Doctor Who on Television* plus many, many more...

1 ....
2 ....
3 ....

Doctor Who DVDs

A) FAVOURITE RELEASE OF 2008

Choose from: *Beneath the Surface* box set (*The Silurians*, *The Sea Devils*, *Warriors of the Deep*); *The Time Meddler*; *The Five Doctors*; *Black Orchid*; *The Invasion of Time*; *K9 Tales* box set (*The Invisible Enemy*, *K9 & Company*); *The Brain of Morbius*; *The War Machines*; *The Trial of a Time Lord*; *The Complete Fourth Series* box set; *Battlefield*; *Bred For War* box set

....

B) FAVOURITE SPECIAL FEATURE

Choose from: any bonus feature from the DVDs listed above.

....

C) MOST WANTED DVD RELEASE

Which three currently unavailable stories would you most like to see released, in order of preference?

1 ....
2 ....
3 ....

Doctor Who on BBC Audio

Please choose your favourite 2008 release from: *The Monster of Peladon*; *The Romans*; *The Sensorites*; *The Krotons* (all soundtracks); *The Brain of Morbius*; *The Space War*; *Creature from the Pit*; *The Myth Makers*; *The Auton Invasion*; *Black Orchid*; *The Dæmons*; *Pyramids of Mars*; *The Green Death*; *The Time Warrior*; *Forever Autumn*; *Wetworld*; *Sick Building*; *The Pirate Loop*; *Peacemaker*; *Wishing Well*; *New Adventures* box set (all talking books); *Pest Contol*; *The Forever Trap* (both audio originals).

....

Overall Best Merchandise

What, in your opinion, is the single best item adorned with the *Doctor Who* logo released in 2008?

....

Favourite DWM Issue

DOCTOR WHO
BACK & FOURTH!
BAD WOLF
DOCTOR WHO
400
Fantastic Issues!
DOCTOR WHO
DAVID MORRISSEY IS THE NEXT DOCTOR!

Choose your Top 3 from: **DWM** 391-403, and Special Editions 19-21 (*Collected Comics*; *Series Four Companion*; *In Their Own Words* Vol 5)

1 .... 2 .... 3 ....

Favourite DWM Cover

Choose your Top 3 from: **DWM** 391-403, and Specials 19-21

1 .... 2 .... 3 ....

Favourite DWM Comic Strips

Please give these comic strips a score from 1 to 10.

☐ Universal Monsters [**DWM** 391-393]
☐ Hotel Historia [**DWM** 394]
☐ The Widow's Curse [**DWM** 395-398]
☐ The Time of My Life [**DWM** 399]
☐ Thinktwice [**DWM** 400-402]

Favourite DWM Interview

Choose your favourite 2008 **DWM** interview from: David Tennant (391); James Moran (391); Clive Swift (391); Freema Agyeman (392-393); Graeme Harper (392); Stephen Greenhorn (392); Duncan James (392); Gareth Roberts (393); Anna Hope (393); Julie Gardner/Phil Collinson/Russell T Davies (394); Sarah Lancashire (394); Steven Moffat (394); Jacqueline King (394); Georgia Moffett (395); Louise Jameson (395); Billie Piper (396); Steve Pemberton (396); Joe Dempsie (396); John Barrowman (397); Steven Moffat (397); Lesley Sharp (397); Elisabeth Sladen (397); Richard Dawkins (398); Catherine Tate (399); David Brierley (399); Colin Baker (399); Bonnie Langford (399); Russell T Davies (400); David Tennant (400); *SJA* kids (401); Nicholas Courtney (402); Phil Collinson (402); Anthony O'Donnell & Samantha Bond (402); David Morrissey (403); Russell Tovey (403)

....

Favourite DWM Special Feature

Choose your favourite **DWM** special feature from: **A Night to Remember** (Director's Diary, 391); **Disaster Area!** (*Voyage of the Damned*, 391); **Tough at the Top** (Verity Lambert tribute, 391); **Underground Adventurers** (*Torchwood*, 391); **100 Greatest Death Scenes** (393); **Oh... My... God!** (Rose's return, 395); **Built for War** (*Sontaran Stratagem*, 395); **When in Rome** (*Fires of Pompeii*, 395); **Ood Red Eyes is Back** (*Planet of the Ood*, 395); **Murder Most Horrid** (*Unicorn and the Wasp*, 396); **All Out War** (*Poison Sky*, 396); **Decisions, Decisions** (*Turn Left*, 397); **Target Practice!** (Target Books, 397); **Everybody's Talkin'** (*Journey's End* interviews, 398); **Music to Your Spheres** (Proms, 399); **Neverending Stories** (*Companion Chronicles*, 399); **The Sheer Brilliance of Doctor Who** (Celebration, 400); **World of Adventures** (*SJA*, 400); **Four Hundred DWMs** (DWM, 400); **The God Delusion?** (Davros analysis, 401); **A New Genesis** (Davros returns, 401); **Reactive-8** (BBC7, 401); **So Long, Farewell** (*SJA*, 401); **2008 Review** (403)

....

Regular Features

Please give the regular sections of **DWM** a score out of 10, with 10 the highest score and 1 the lowest.

☐ Production Notes
☐ Gallifrey Guardian
☐ Episode Previews
☐ Public Image
☐ Beyond the TARDIS
☐ DVD/Audio/Book Previews
☐ Galaxy Forum
☐ Out of the TARDIS
☐ The Time Team
☐ The Comic Strip
☐ You Are Not Alone
☐ The Fact of Fiction
☐ The DWM Review
☐ Who On Earth Is...

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Name: ....
Address: ....
.... **Age:** ....

I've been a **DWM** reader since: ....

Send your completed forms to:
DWM Merchandise Survey, *Doctor Who Magazine*,
Brockbourne House, 77 Mount Ephraim, Tunbridge
Wells, Kent, TN4 8BS.

The closing date for all forms is **15 March 2009**.

WIN DOCTOR WHO GOODIES!

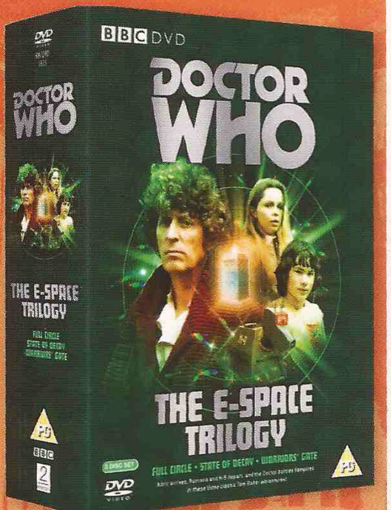
Books! CDs! And the very latest DVDs! All of these could be yours – just by answering a few simple questions...

WIN!

The E-Space Trilogy in a DVD box set!

The E-Space Trilogy, a DVD box set starring Tom Baker as the Fourth Doctor, Lalla Ward as Romana and Matthew Waterhouse as Adric, is released on 26 January, priced £34.99. This fabulous collection contains three consecutive stories from Season 18 of *Doctor Who – Full Circle*, *State of Decay* and *Warriors' Gate* – which sees the crew of the TARDIS trapped in a strange alternative universe. The box set is packed with a huge number of exclusive extras including documentaries, commentaries, deleted scenes, photo galleries, isolated music scores and much much more!

Thanks to those lovely people at 2entertain, we have **FIVE** copies of the box set to give away. So to be in with a chance of bagging one of these boxes of delights, simply tell us what you think is the answer to this question:


BBC DVD
DOCTOR WHO
THE E-SPACE TRILOGY
FULL CIRCLE • STATE OF DECAY • WARRIORS' GATE
PG

What colour does E-Space appear to be?

a) Black
b) Green
c) Pinkish-Grey

To enter, call
09011 542 225,
or enter by post marking your entry: ... WHEN THE PICKLES RUN OUT!

WIN!

The Darksmith Legacy books!

A brand new series of adventures for the Tenth Doctor is about to begin – *The Darksmith Legacy*. Follow the Doctor's epic quest through time and space in action-packed novels... and continue the adventure online! The first two books are released by Penguin on 29 January, price £4.99 each, with further titles in the ten-book series published monthly from February. Penguin has kindly given us **TEN** copies of the first two books for lucky readers who can correctly answer this question...

DOCTOR·WHO
THE DARKSMITH LEGACY
THE DUST
www.thedarksmithlegacy.com
DOCTOR·WHO
THE DARKSMITH LEGACY
THE GRAVES OF MORDANE
COLIN BRAKE
2

What energy is used to transport the TARDIS through time and space?

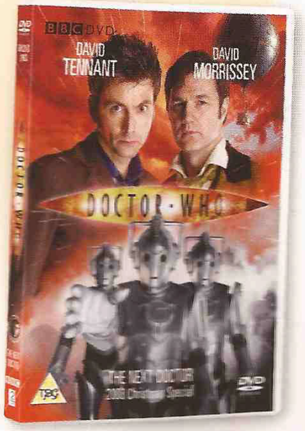
a) Artron Energy
b) Arctic Energy
c) Arctic Roll

To enter, call
09011 542 243,
or by post, marking your entry:
THE QUEST IS THE QUEST!

WIN!

The Next Doctor on DVD!

The Next Doctor, starring David Tennant and David Morrissey, is out this month on DVD, RRP £19.99. 2entertain has kindly given us **FIVE** copies of this festive adventure to give away, so for a chance to win, just tell us the answer this question:


BBC DVD
DAVID TENNANT
DAVID MORRISSEY
DOCTOR·WHO
THE NEXT DOCTOR
2008 Christmas Special
PG

What was the real name of 'The Next Doctor'?

a) Michael Jackson
b) Jackson Lake
c) Emerson Lake and Palmer

To enter, call
09011 542 221,
or by post, marking your entry:
THE ONE... THE ONLY... AND THE BEST!

WIN!

The Key 2 Time Audios on CD!

The Doctor must search for the Key to Time once more in these fantastic new audio adventures! Big Finish has kindly given us **FIVE** copies of both *The Judgement of Isskar* and *The Prisoner's Dilemma* (RRP £14.99 and £8.99 respectively) to give to lucky readers who can answer this:

DOCTOR WHO
THE JUDGEMENT OF ISSKAR
KEY 2 TIME
DOCTOR WHO
THE PRISONER'S DILEMMA
KEY 2 TIME
THE AUDIO ADVENTURES OF DOCTOR WHO

Who was thwarted by the Doctor the first time the Key was assembled?

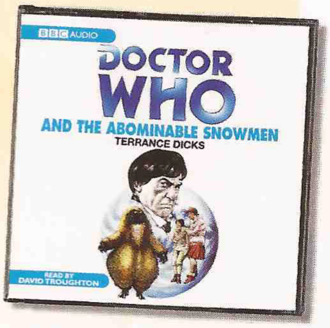
a) The Black Guardian
b) The Black Adder
c) The Black Magic Box

To enter, call **09011 542 222**, or by post, marking your entry: YOU FOOL DOCTOR, THE KEY TO TIME IS MINE!

WIN!

Abominable Snowmen on CD!

The Abominable Snowmen, an audiobook featuring the Second Doctor, is out now, price £17.99. Thanks to BBC Audio, we've got **TEN** copies for lucky readers who can answer this:


BBC AUDIO
DOCTOR WHO
AND THE ABOMINABLE SNOWMEN
TERRANCE DICKS
READ BY DAVID TROUGHTON

What item did the Doctor return to Tibet in *The Abominable Snowmen*?

a) The Holy Ghanta
b) The Scary Santa
c) The Fizzy Fanta

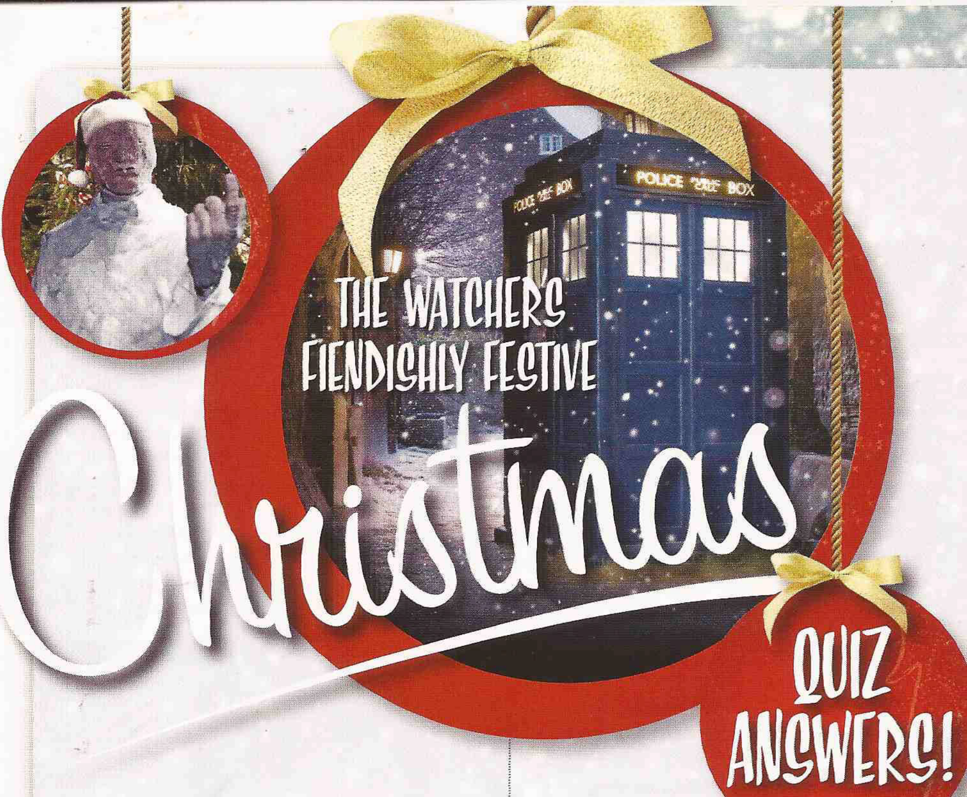
To enter, call **09011 542 224**,
or by post, marking your entry:
THE GREAT HAIRY BEASTIE... IT'S THE DOCTOR!

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 8 January and close at midnight on Wednesday 4 February 2009. Service Provider: Eckoh, Herts, HP3 9HN

BY POST: Send to **Doctor Who Magazine**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by Wednesday 4 February 2009.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.



THE WATCHERS FIENDISHLY FESTIVE Christmas QUIZ ANSWERS!

CONNECTIONS

1 They're the only televised stories in which the TARDIS doesn't appear.
2 Uniquely among the Doctor's companions, they make their first appearances inside the TARDIS.
3 They all feature in stories entitled *Planet of the...* (*Daleks*, *Spiders* and *Ood* respectively). The word 'planet' appears in several other titles, but only these follow the *Planet of the...* pattern.
4 They're all killed by stone gargoyle (in *The Dæmons* and *The Unicorn and the Wasp*).
5 They're all referred to by episode titles (the Doctor and Donna are *Partners in Crime*, Jenny is *The Doctor's Daughter*, and Robina and the Reverend are *The Unicorn and the Wasp*).

FAMOUS LAST WORDS

6 General Sanchez (*The Stolen Earth*).
7 Mr Bartle (*Planet of the Ood*).
8 The Hostess (*Midnight*).
9 Stacey Campbell (*Partners in Crime*).
10 Commander Skorr (*The Poison Sky*).

FAMOUS FIRST WORDS

11 *Midnight.*
12 *Human Nature.*
13 *The Lazarus Experiment.*
14 *Tooth and Claw.*
15 *Partners in Crime.*

A QUESTION OF GEOGRAPHY

16 West Ham, every Saturday (*Planet of the Ood*).
17 In Kilburn, with another man (*The Sontaran Stratagem*).
18 Maria and her dad (*The Stolen Earth*).
19 Sir Alistair Lethbridge-Stewart (*The Poison Sky*).
20 Rose Tyler (it's the name of the computer store being looted in *The Stolen Earth*).

TOMORROW'S TIMES

21 Sarah Jane Smith (as mentioned in *Turn Left* and many older stories).
22 Rocco Colasanto (*Turn Left*).
23 *The Observer* (*Partners in Crime*).
24 Nottingham (it's one of the spinning newspapers in *The Unicorn and the Wasp*).
25 The information about ATMOS uncovered by Jo Nakashima (*The Sontaran Stratagem*).

FRAMES OF REFERENCE

26 Agatha Christie likens the Doctor to Edward Lear in *The Unicorn and the Wasp*.
27 Donna likens Cline to Rambo in *The Doctor's Daughter*.
28 Sylvia likens Donna to Michael Palin in *The Sontaran Stratagem*.
29 Donna likens the 'Woman in Doorway' to Vera Duckworth in *Turn Left*.
30 Captain Jack likens Mickey to Mickey Mouse in *Journey's End*.

SOMETHING OLD, SOMETHING NEW

31 Ginger beer (in *The Android Invasion* and *The Unicorn and the Wasp*).
32 Caecilius believes the TARDIS to be a piece of 'modern art' in AD 79 – as do some art-lovers in 1979 (in *The Fires of Pompeii* and *City of Death*).
33 In *Planet of the Ood*, Donna asks if mankind's expansion through space in the 42nd century makes us 'like explorers or more like a virus', while in *The Invisible Enemy* the Fourth Doctor describes humanity spreading across space 'like a virus' in the year 5000.
34 While enlisting Donna's help to reactivate the Sontarans' teleport system in *The Poison Sky*, the Doctor tells her to flip up all the blue switches; 25 years earlier in *Terminus*, the Black Guardian issues perhaps the least threatening line ever given to a malignant intergalactic superbeing when he portentously commands Turlough to "Operate the blue switches!"
35 Both planets depend on a quasi-mystical doodah known as 'The Source'.

THE DATING GAME

36 *Silence in the Library/Forest of the Dead* takes place in the 51st century; so does World War Six, as we learn in *The Talons of Weng-Chiang*.
37 In 2012, the year that the Tenth Doctor visited Dame Kelly Holmes Close (*Fear Her*), the Ninth visited Van Statten's museum in Utah (*Dalek*).
38 The Daleks', in *The Daleks' Master Plan*, which is set in the year 4000. *Planet of the Ood* takes place in the year 4126.
39 While the Vespiform was touching down in India in 1885 (*The Unicorn and the Wasp*), the Sixth Doctor was materialising in the Highlands of Scotland, not far from Loch Ness (*Timelash*).
40 The Master of the Land of Fiction (*The Mind Robber*), the *SS Bernice* (*Carnival of Monsters*), and Agatha Christie (*The Unicorn and the Wasp*) all mysteriously disappeared in 1926. There's a lot of it about, clearly!

DONNA'S ANAGRAMS

41 *Invasion of the Dinosaurs.*
42 *The Caves of Androzani.*
43 *The Dalek Invasion of Earth.*
44 *The Monster of Peladon.*
45 *The Android Invasion.*

SHAMBLE BOBBLE DIBBLE DOOBLE

46 "I knew we should have turned left!" (It's the punchline of Captain Jack's hilarious anecdote in *Boom Town*, as completed by Mickey).
47 **(a)** *The Doctor's Daughter*; **(b)** *The Unicorn and the Wasp*; **(c)** *The Poison Sky*.
48 **(a)** Veena Brady (*Journey's End*); **(b)** Cliff (*Turn Left*); **(c)** Alice Coltrane (*Turn Left*).
49 **(a)** 6 (the age at which Donna caught the bus according to *Partners in Crime*) + 6 (the age at which Mr Halpen's father took him to Warehouse 15 according to *Planet of the Ood*) = 12 (the age at which Luke Rattigan invented the Fountain 6 Search Engine according to *The Sontaran Stratagem*). **(b)** Okay, here we go. (23000 x 6) – (710 x 25) + ((200 + 36 + 1) x 2) + 60000000 = 60120724. Or, to break that down a bit: £23,000 (Donna's salary in *Turn Left*) x 6 (Agatha Christie's books) = 138,000 (Number A). Courtesy Node 710/Aqua (*Silence in the Library*) x 25 nuclear warheads (*Journey's End*) = 17,750 (Number B). 200 Dalek spaceships (*The Stolen Earth*) + Castor 36 (*The Poison Sky*) + 1 heart (*Journey's End*) x 2 weeks in Egypt (*Partners in Crime*) = 474 (Number C). 138,000 minus 17,750 plus 474 comes to 120,724. Add 60 million dissolved Americans (reported in *Turn Left*) and you have 60120724, which is the date in the New Byzantine Calendar according to *The Doctor's Daughter*. Carol Vorderman, eat your heart out!
50 **(a)** Burn Gorman, Julian Glover and Julian Bleach all appeared in the West End revival of *Oliver!*; **(b)** Freema Agyeman, Shaun Dingwall and Paterson Joseph all appeared in the BBC remake of *Survivors* (the latter in the role played by Ian McCulloch in the original series); **(c)** Freema Agyeman, Eve Myles, Ron Cook and Russell Tovey all appeared in the BBC's *Little Dorrit*; **(d)** John Simm, Peter Capaldi, Harry Lloyd and Tom Goodman-Hill all appeared in Channel 4's Civil War drama *The Devil's Whore*; **(e)** Colin Morgan, Richard Wilson and Anthony Head appeared in the BBC's *Merlin*; **(f)** Phil Davis played Wilfrid Brambell to Burn Gorman's Ray Galton in the BBC's showbiz bio-drama *The Curse of Steptoe*; **(g)** Fenella Woolgar played one of Simon Pegg's magazine staff in *How To Lose Friends and Alienate People*; **(h)** Alex Kingston played Mrs Bennet to Florence Hoath's Kitty Bennet in ITV's *Lost in Austen*; and **(i)** John Woodvine was the Player King to David Tennant's *Hamlet* for the RSC. Phew! Happy New Year!

WHO ON EARTH IS...

Did he jump or was he pushed? The Second Doc's most faithful companion is ready to return...

Frazer Hines

Hello, Frazer. Where are you taking this phone call?

"I'm in a paper shop. Listen, can I call you back? [Ten minutes pass] Hello, sorry about that. There was a huge queue."

And how many checkout assistants?

"There were two, but one of them was serving; the other was stacking the ice cream fridge. I thought, no one's buying ice cream in the middle of December!"

You should have made a scene, Frazer. Really kicked off.

"The problem is, when you're a recognised face, you can't get angry in public."

Do you have any New Year's resolutions?

"One that I've kept, which is quite good, is not biting my nails."

How did you stop? Did you wear gloves?

"No, I was drinking a glass of wine, and I looked and I thought, eurgh, that hand, my right hand, looks awful. If I'm dating a lovely lady – because I'm divorced now, so I'm single – she'll see these horrible, bitten nails and think, oh my God, that's the hand that strokes my neck or brushes the hair away from my eyes! So I stopped."

Nice one. Let's talk about *The Mind Robber*, which is discussed in-depth elsewhere in this issue [see pages 48-56]. Does it seem like over 40 years ago?

"No, because I have total recall. I remember Emrys Jones, the Mind Robber himself, was very serious for the first couple of days of rehearsals. But once he realised that Patrick [Troughton] and I, and Wendy [Padbury, who played Zoe], were fun people, he started to fool around. He realised, 'Yes, this is a fun show. I can cross my eyes and pick my nose.' And we loved the double entendres. One of Emrys' lines was, 'Ahh, Doctor, I have your old dossiers on the table.' We found that hilarious."

Why do you think *The Mind Robber* is still so popular?

"Because I'm not in one of the episodes? [Laughs] I got chicken pox and had to leave for a week. It was out of my hands. My nephew had chicken pox, and there's nothing you can do, is there? Thank God we were doing a surrealist story. The writers were quick to rewrite the episode so that the Doctor puts Jamie's face back together – my favourite part – and gets his face wrong. Had it been a normal story, Jamie would have been locked in a cupboard for an episode."

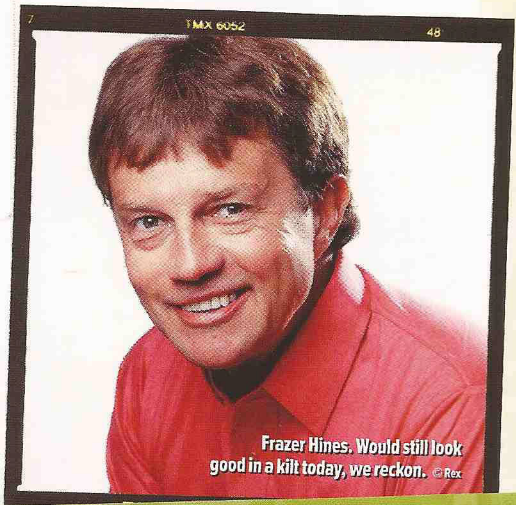
"If Sarah Jane can come back, why not Jamie? They need someone like me for the grannies and housewives!"

Instead, for Episode 2, Hamish Wilson took over as Jamie...

"He had a different sort of Scottish accent. My Jamie had quite a refined Scottish television accent; Hamish's was a bit thicker. The director and producer didn't seem too worried."

You were on telly most weeks, you were young, good-looking and loaded, living in London as the '60s were in full swing... You must have been on top of the world?

"Oh, definitely. People say, 'If you remember the '60s, you weren't there' – well, that's nonsense. There was Hatchets nightclub I used to go to every Friday or Saturday after studio, there was Scotch of St James and all these discothèques springing up, and girls in miniskirts and blonde hair – and being in a popular TV show, I got plenty of attention. I played football for the Showbiz Eleven, alongside a lot of famous names. As I ran onto the pitch at – I think it was Portman Road, in Ipswich – a packed crowd was singing, 'We love you Jamie, oh yes we do! We love you Jamie...' It was euphoric."


Frazer Hines. Would still look good in a kilt today, we reckon. © Rex

Amazing! But nothing lasts forever.

"Oh, but we wanted it to. Patrick and I were so in tune, telepathically. We'd still be in *Doctor Who* now if certain people hadn't said, 'You shouldn't be doing children's TV. You should be doing better things.' We didn't want to leave. We were pushed. Not by the hierarchy at the BBC, but by Patrick's wife and my agent."

You were 24 years old, and the best job of your career was behind you already.

"Yeah, you're quite right. Three of the happiest years of my life. I just hope I get a call from the new *Doctor Who* producers, inviting me back. If Sarah Jane can do it, why can't Jamie? He could meet the Doctor in the Highlands. Their eyes could meet, and flashback, and it turns out Jamie's mind wasn't erased after all. They've got a young male Doctor now, and a young female assistant, so they need somebody like me for the grannies and the housewives."

Honestly, could you still get away with a kilt?

"Oh yes! I've got no potbelly, and the legs still look good."

Frazer Hines was talking to Benjamin Cook. Frazer has his own record label. (Yes, really!) Learn more at www.reddiscrecords.com

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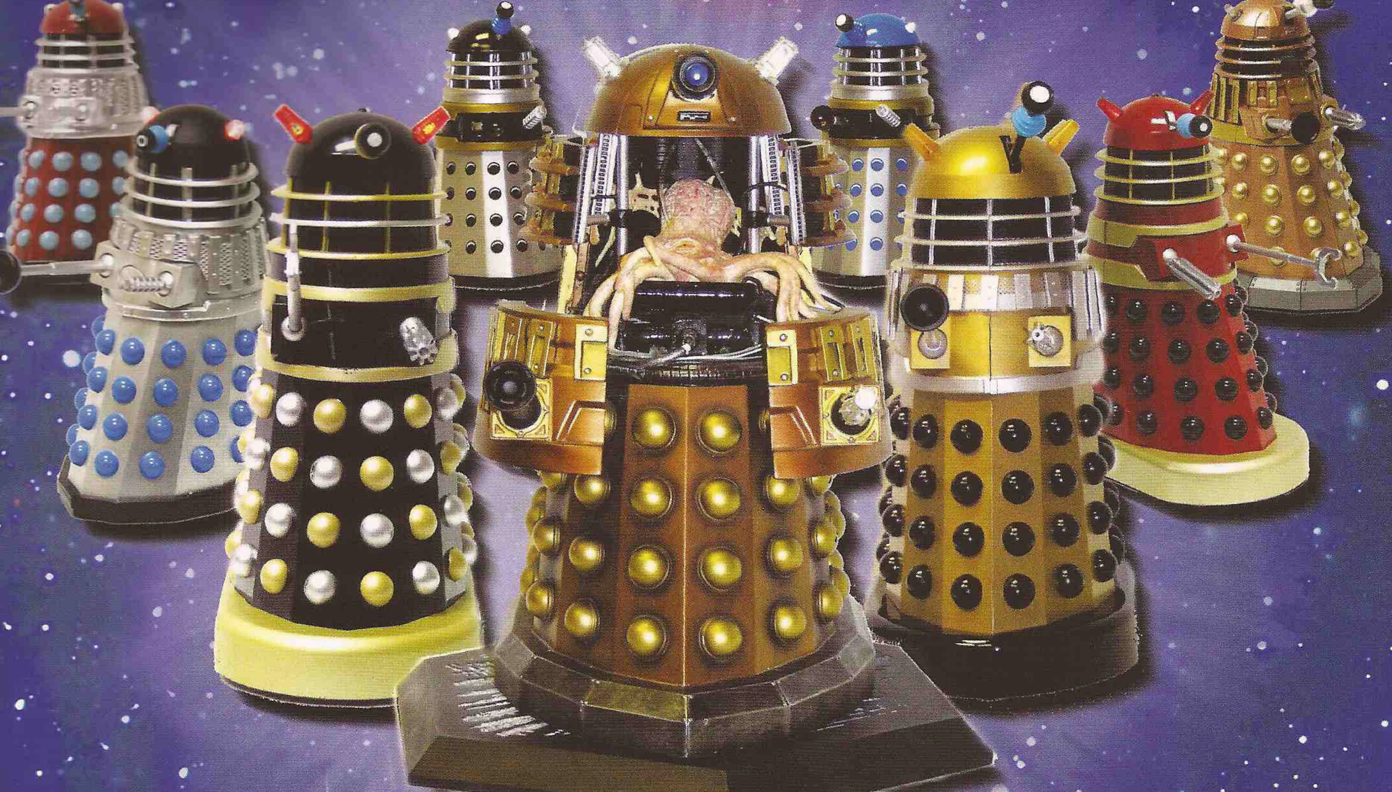
INVASION OF THE DALEKS!



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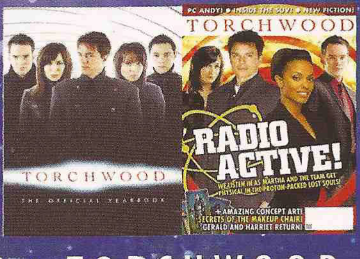
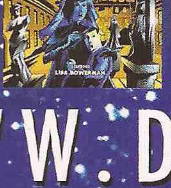
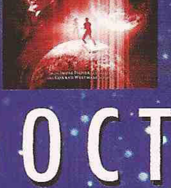


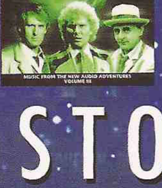
TORCHWOOD

MAGAZINES





BIG FINISH
AUDIOS



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